

**STAR WARS REBELS REVELATIONS!**



# STAR WARS

INSIDER

INSIDER REVEALS THE

# 50

GREATEST  
REASONS  
TO LOVE THE  
**STAR WARS**  
PREQUELS!

JABBA'S RIGHT  
HAND MAN!

Bib Fortuna on life  
in the palace!

"I WAS AN  
IMPERIAL  
OFFICER!"

Tales from  
the front line!



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THE OFFICIAL MAGAZINE

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## "How wude!"

—Jar Jar Binks, *Star Wars: Episode I The Phantom Menace*, 1999

I have a confession to make. Our cover feature for this issue could easily have been the 100 greatest things to love about the Star Wars Prequel Trilogy instead of our more modest 50. The brief I gave to the participants was that they had to nominate something prequel-related. Amazingly, I didn't get 50 mini-essays on why Darth Maul is awesome. Instead I received an amazing assortment ranging from the sublime (Sam Witwer's wonderful thoughts on the "opera scene" from *Revenge of the Sith*) to the ridiculous (Emmy award-winning writer Michael Price chose Poggle the Lesser).

One character from the prequels who sadly didn't make the list was Jar Jar Binks (maybe because we didn't ask any children). I make no apology in saying that I love the goofy Gungan. I'd like to think that he'd be number #51 on the list...

As I look through this issue—held together with grip-clips and hope at this stage—I'm reminded of what an amazing phenomena the Star Wars saga is. Nothing else has really had the power to unite generations, to work brilliantly as movies, comics, video games or books. I'm still stunned at how little kids are transfixed by LEGO Star Wars. It seems like an understatement to say that Star Wars is forever.

May the Force be with you... Always.

Jonathan Wilkins, Editor



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"EVERY SAGA HAS A BEGINNING."—STAR WARS: EPISODE I THE PHANTOM MENACE ORIGINAL TAGLINE



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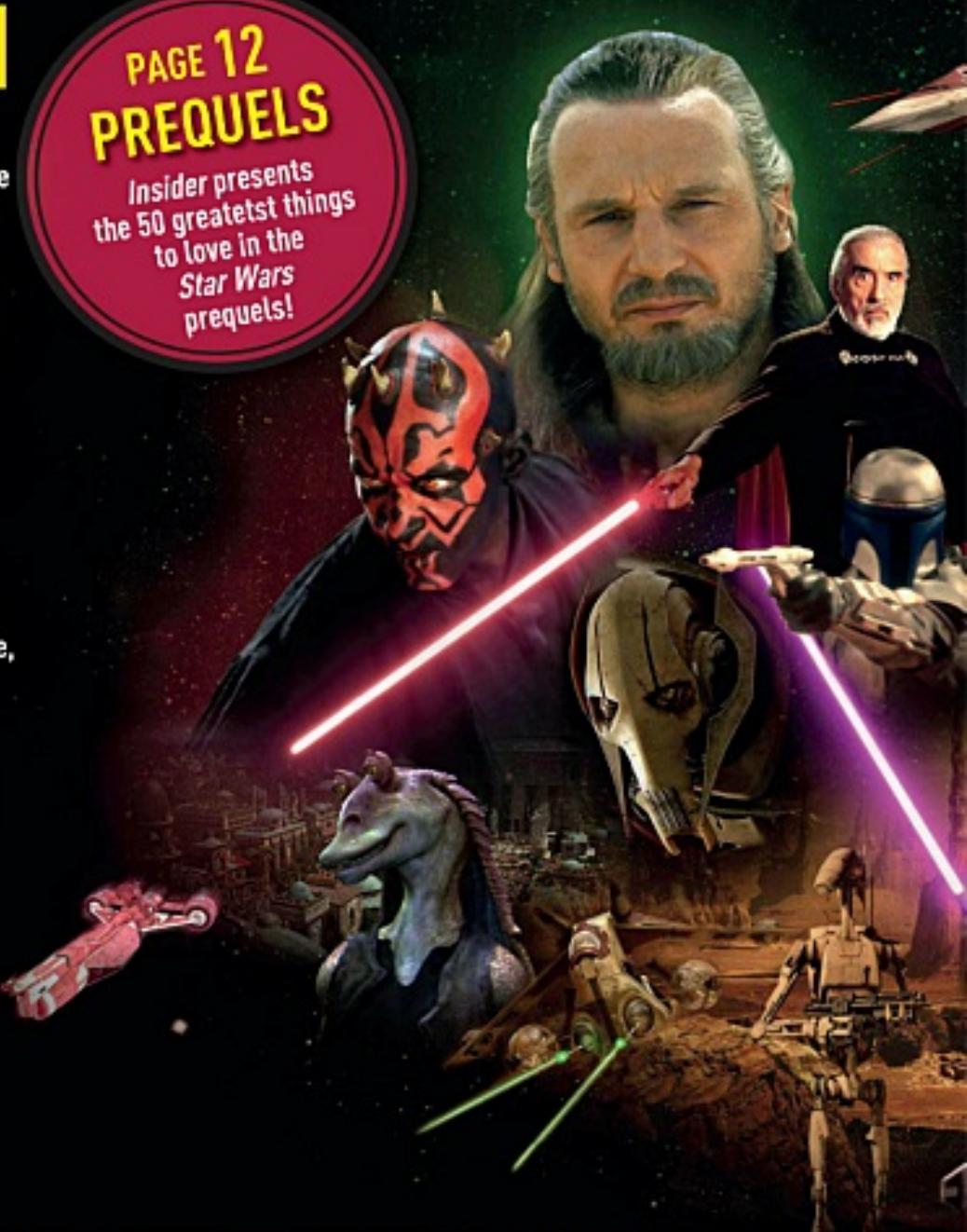
An all-new tale from Edward Ederle, with art from Joe Corroney and Brian Miller.

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Continuing our series of ILM interviews, this time looking at the amazing stop-motion work of Jon Berg!

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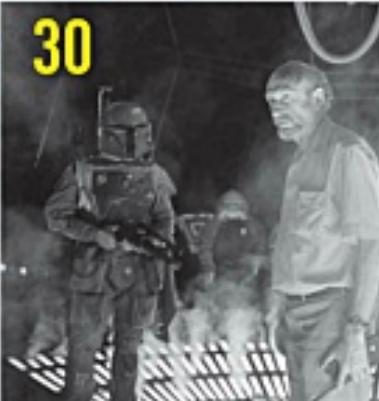
Insider presents the 50 greatest things to love in the Star Wars prequels!



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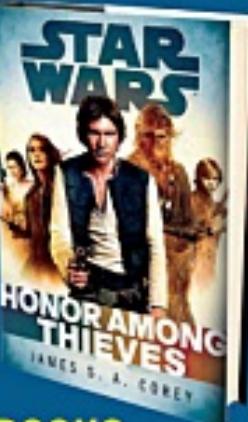
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# LAUNCH PAD

THE LATEST UPDATES FROM THE STAR WARS UNIVERSE



## SEARCH FOR A STAR WARS STAR!

ACTORS ACROSS THE WORLD HAVE BEEN TAKING PART IN OPEN AUDITIONS FOR *STAR WARS: EPISODE VII*. HOPEFULS WERE INVITED TO TRY OUT FOR TWO DIFFERENT ROLES IN THE FILM

For the female role, a character named "Rachel," producers were seeking a "beautiful, smart and athletic 17-18 year-old." Rachel is described as being, "quite young when she lost her parents," and has "no other family." The casting note adds: "She was forced to make her way in a tough, dangerous town. Now 17, she has become street-smart and strong. She is able to take care of herself using humor and guts to get by. Always a survivor, never a victim, she remains hopeful that she can move away from this harsh existence to a better life. She is always thinking of what she can do to move ahead."

For the male role, named "Thomas," producers were looking for a "handsome, smart and athletic young man able to play 19-23 years old."

"Thomas has grown up without a father's influence, without the model of being a man. He doesn't have the strongest sense of himself. Despite this, he is smart,



*Star Wars Insider's* very own Sophie Pemberton attended the London auditions (left), while two fans in Chicago dressed up for the occasion!

### EPISODE VII RELEASE DATE CONFIRMED

The next chapter of *Star Wars* saga will be released on December 18, 2015. "We're very excited to share the official 2015 release date for *Star Wars: Episode VII*, where it will not only anchor the popular holiday film-going season, but also ensure our extraordinary filmmaking team has the time needed to deliver a sensational picture," said Alan Horn, chairman of The Walt Disney Studios. Shooting is scheduled to begin Spring 2014 at Pinewood Studios.



## AUDITION NOT NECESSARY!

### FIRST CAST MEMBER CONFIRMED!

Disney has confirmed that R2-D2 will appear in *Star Wars: Episode VII*. Meanwhile, specialist British *Star Wars* fan droid builders Lee Towersey and Oliver Steeples have been hired to work on *Episode VII*. The pair were recruited by Kathleen Kennedy at *Celebration Europe* in Germany last Summer.

capable, and shows courage when it is needed. He can appreciate the absurdities in life and understands you can't take life too seriously."

At the open audition in Bristol, England, an estimated 4,500 would-be actors who came from as far away as the U.S. and Sweden showed up. The line had reached its capacity before the casting agents even opened the doors.

In Chicago, hopefuls had lined up by 8 a.m.—ahead of the 3 p.m. start time—with hundreds of contenders keeping warm under blankets and sleeping bags!





# ANNIE AWARD RECOGNITION!

**S**tar Wars: The Clone Wars has earned two nominations for the 41st Annie Awards. Lucasfilm's Keith Kellogg has been nominated for Outstanding Achievement, Character Animation in an Animated Television/Broadcast Production; and Jason W.A. Tucker has been nominated for Outstanding Achievement, Editorial in an Animated TV/Broadcast Production—both for their work on Star Wars: The Clone Wars' fifth season. The Annie Awards, presented by the International Animated Film Society, ASIFA-Hollywood, feature 30

categories celebrating the best animation in film, television, video games, and more.

## ILM NOMINATIONS

Industrial Light & Magic also received several nominations, including: Ben O'Brien, Karin Cooper, Lee Uren, and Chris Root for Outstanding Achievement, Animated Effects in a Live Action Production for *Star Trek: Into Darkness*; Dan Pearson, Jay Cooper, Jeff Grebe, and Amelia Chenoweth for Outstanding Achievement, Animated Effects in a Live Action Production for

*Star Trek: Into Darkness*; Michael Balog, Ryan Hopkins, Patrick Conran, and Florian Witzel for Outstanding Achievement, Animated Effects in a Live Action Production for *Pacific Rim*; and Hal Hickel, Chris Lentz, Derrick Carlin, Steve Rawlins, and Kyle Winkelman for Outstanding Achievement, Character Animation in a Live Action Production, for *Pacific Rim*.

The awards ceremony will be held February 1, 2014, at UCLA's Royce Hall. Good luck to The Clone Wars team and all at ILM!

LAUNCH PAD

# STAR WARS REBELS

## FRONTLINE UPDATE!

THE LATEST INFORMATION ON THE HOTLY ANTICIPATED NEW STAR WARS TV SHOW!

Hey, Star Wars fans,  
Athena Portillo here, line  
producer on *Star Wars Rebels*!  
We're hard at work on the new  
show at the moment and,  
at the time of  
writing, are  
making great  
progress  
as the Fall  
2014 airdate  
gets closer!  
Here's a  
breakdown  
as to where  
we are!



### SCRIPTS

We are halfway through completion on our Season One scripts.

### VOICE RECORDING

We have voice-recorded five episodes, so far.

### STORY

We are currently storyboarding three episodes.

### ANIMATION

We are currently animating two episodes.

### LIGHTING

We are currently lighting our first episode.

### POSTPRODUCTION

We are currently sound designing our effects and have a theme already composed for the show...



# THE HERO IS BACK?

**D**isney has acquired the distribution rights to all future movies in the *Indiana Jones* franchise. Walt Disney Studios confirmed that they have bought the rights to distribute any future films starring the daring archeologist. Paramount Pictures, who previously owned the rights, will remain the owners of the first four films. However, it is reported that Disney has no current plans to put a new *Indiana Jones* film into production, despite the saga's star, Harrison Ford, saying he would like to see a new film happen.

# STAR WARS IDENTITIES HEADS TO EUROPE

The Star Wars Identities exhibition heads to Paris at La Cité du Cinéma from February 15 to June 30, 2014. Find a schedule and buy tickets at [www.starwarsidentities.fr](http://www.starwarsidentities.fr) and [www.ticketnet.fr](http://www.ticketnet.fr).

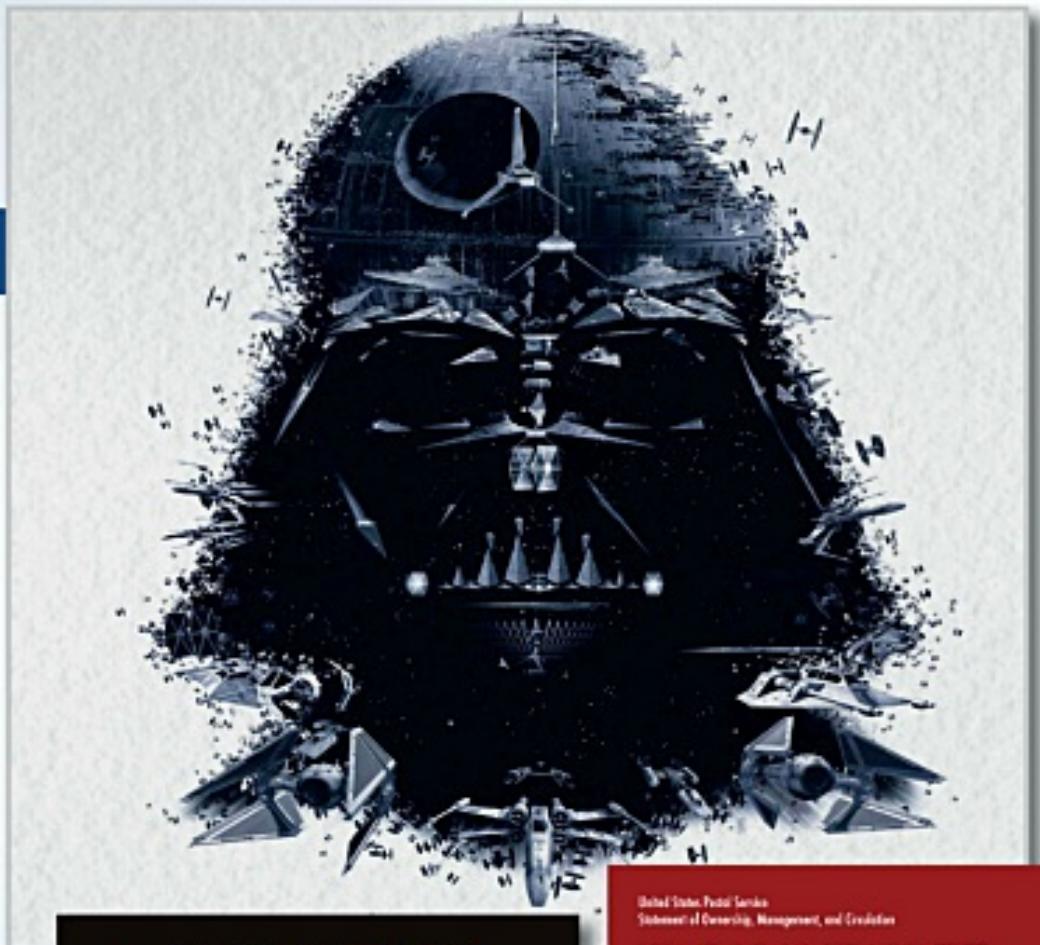
## ABOUT IDENTITIES

In 2012, the Montréal Science Centre hosted the world premiere of *Star Wars Identities: The Exhibition*, an event that ran through September 16, 2012. Produced by X3 Productions and made possible by Lucasfilm Ltd., the exhibition is a sensational event that explores the amazing nature of human identity through the magic of the Star Wars universe and its legendary characters.

"Since Star Wars takes place in a fantasy world, the characters need to be identifiable so that the audience can connect to them," says George Lucas, creator of Star Wars. "These larger-than-life characters come complete with friends, enemies, values, and beliefs. This exhibition examines how the Star Wars characters are like us, what we may have in common, and what makes up our individual identities."

In addition to offering an impressive collection of some 200 objects from the Lucasfilm Archives, *Star Wars Identities* is a highly interactive, character-driven adventure into the fascinating subject of human identity, based on the latest scientific research. As they travel through the Star Wars universe, visitors will rediscover their favorite characters in a whole new light. They will also develop a better understanding of their own complex identity. And through the magic of cutting-edge multimedia, they will be able to create their very own *Star Wars* character by combining elements of their own identity with those of their favorite fictional characters. They can later share these unique identities with friends and family via social media.

Visitors can begin their adventure in the world of identity at [starwarsidentities.com](http://starwarsidentities.com).



**JEDI-CON 2014**  
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**FOR EVER!**

## JEDI-CON 2014

Our friends in Germany are hosting Jedi-Con 2014 in Düsseldorf from October 3 to 5, 2014. Details are at [www.jedi-con.de](http://www.jedi-con.de).

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# 50 GREATEST REASONS TO LOVE THE *STAR WARS* PREQUELS!

DARTH MAUL! PODRACING! ORDER 66!  
AND MORE! WE ASKED A VARIETY OF  
STAR WARS WRITERS, ACTORS,  
CREW MEMBERS, AND FANS TO  
PICK THEIR HIGHLIGHTS FROM  
EPISODES I, II, AND III.



## 1. UNUSED *STAR WARS* LORE

Utapau, Mace Windu, Midi-chlorians, and lava planets! These are all mythical concepts to long-term fans that made it into the prequels and became part of the *Star Wars* galaxy.—Mark Newbold, *Star Wars Insider* contributor



## 2. A NEW KIND OF JEDI!!

He's something never encountered in the movies before or since—a maverick Jedi. We first see him on a secret mission for the Chancellor, one that winds up causing all sorts of problems, and last see him passing on his defiance of the Jedi Council to his own Padawan, ensuring he'll tick off Yoda posthumously. Along the way he teases Queen Amidala, never quite letting on that he sees through her disguise; uses the Force to try and cheat shopkeepers; and vexes the Council by hauling a child from Tatooine for testing, making it clear to them and us that Anakin will be trained whether the Council likes it or not. He doesn't care about anything except the will of the Force as he hears it whispering in his cells, which is admirable on the one hand and pretty obviously dangerous on the other. Qui-Gon's not an instantly recognizable archetype like Luke Skywalker or Han Solo, but he might just be the most nuanced and interesting character in the whole saga.—Jason Fry, author, *Star Wars: The Essential Guide to Warfare*



## 4. STAR WARS EPISODE I: RACER

The Racer videogame dominated all my waking hours in 1999. *Star Wars Episode I: Racer* was fast fun and thrilling to play. The two-player challenge created longstanding rivalries, while the excitement of the music kicking in on the last lap, and a digital Jake Lloyd yelping, "It's working! It's working!" stays with me to this day.—Jonathan Wilkins, editor, *Star Wars Insider*



## 5. CGI EXPLOSION!

I enjoyed all of the CGI content in the movies. It made it look like a much busier universe!—Tom Kane, Yoda, *Star Wars: The Clone Wars*



## 6. THE HANDMAIDENS

Ladies-in-waiting attending a queen are standard archetypes in fairy tales and Arthurian legends, so the handmaids in the early scenes with Queen Amidala struck me as fitting. Slowly it becomes clear that these young women are no mere attendants; they are politically astute, protectors of a world leader, and skilled warriors. The handmaids are critical to the queen's plan to capture Nute Gunray and retake Theed. Not only do they take down battle droids with blasters, but they use ascension guns to scale the high palace walls. Princess Leia had set a high bar for heroines, and along with Padmé Amidala, the handmaids Sabé, Rabé, Saché, Yané, and Eirtaé delivered characters to inspire my imagination. Who were they? How did they train? What were their stories? It didn't hurt that they had fantastic costumes, either.—Tricia Barr, *Star Wars Insider* contributor

## 3. POLITICAL INTRIGUE

*Star Wars* is a story about good and evil, and that story takes on many forms throughout the saga. One of my favorite aspects of the prequels is the way in which this universal conflict plays out in subtler, more insidious ways than it does in the original trilogy. Political developments cast a long shadow in the *Star Wars* movies, just as they do in real life. The politics in the first three movies are a warning: Evil always represents darkness, but it is at its worst when it also operates in that darkness.

Darth Vader is fearsome in Episode IV, V, and VI because of his armor, his voice, and his Force choke, but Palpatine is fearsome in the prequels because of how masterfully he pulls the wool over



everyone's eyes. This senator-turned-chancellor-turned-emperor is the classic Machiavellian mastermind, pulling the strings on both sides of a massive war and playing countless factions against each other. He manipulates votes as shrewdly as he does people, marching

the Republic into tyranny with a benign smile on his face.

The scenes in the Galactic Senate Chamber and in Palpatine's various offices reveal a form of evil that is more disturbing than the armored space station that symbolizes Imperial might in *A New Hope*. Political villainy is more difficult to detect and defeat than instruments of brute force. Senator Padmé Amidala perfectly sums up the cautionary tale that permeates the entire prequel trilogy when she watches Palpatine declare the end of the Republic and mutters to herself, "So this is how liberty dies... with thunderous applause."—Eric Geller, *Star Wars Insider* contributor



## 7. SHOWDOWN

In *Attack of the Clones*, there's the brief, well-executed moment of pure subtextual tension in Jango Fett's apartment where Obi-Wan very clearly suspects Jango of the assassination attempt on Amidala, and Jango knows he knows, but he has to remain calm and dispassionate—the picture of murderous composure.—Joe Schrieber, author, *Darth Maul: Lockdown*



## 9. FASHION VICTIM

I love the amazing fashions of the prequels! The costume design for the prequel movies, especially Natalie Portman's wardrobe, was just exquisite and stunning.—Ashley Eckstein, Ahsoka Tano, *Star Wars: The Clone Wars*



## 8. JEDI AND JEDI VS. SITH

I still feel that the lightsaber duel between Qui-Gon Jinn, Obi-Wan, and Darth Maul was perhaps the best lightsaber battle in all the *Star Wars* films. It was dramatic, emotional, Darth Maul was just so cool, and John Williams' music was powerful and majestic!—Dan Madsen, *Her Universe*



## 10. FORCE FOR GOOD

One of my favorite scenes in the prequels is a small moment in *Attack of the Clones* when Obi-Wan is approached by a civilian offering him death sticks. With hardly a thought, the Jedi Master uses the Force to persuade the character to "Go home and think about his life." A funny offhand moment, and even as we watch it, we kind of doubt whether the advice will stay with the recipient very long. Obi-Wan was in a hurry, after all. But it shows something we really need to see: A Jedi out amongst the people, acting in the public good.

Not every crisis is gigantic, nor solved with a lightsaber; with this little moment, we're led to wonder how many other people Obi-Wan and the other Jedi have nudged toward the right path. How many societal ills have they attended to over the millennia? And who will do that when they're gone? That's one of the tasks of the prequels: To tell us what we're about to lose. The more we know about what the Jedi did in their daily lives for the people of the Republic, the more we understand why their absence means something.—John Jackson Miller, author, *Star Wars: Kenobi*

## 11. A STARTING POINT

The *Star Wars* universe was so expanded by the prequels that we were able to capitalize on all sorts of characters and ideas for over a 100 episodes of *The Clone Wars* TV series. You cannot have a complete understanding of *Star Wars* without watching the prequels. The details and depth that are present in every frame were the jumping off point for not just *The Clone Wars*, but many EU Stories, videogames, and tales yet to be told....

—Dave Filoni, executive producer, *Star Wars Rebels*

My first and shortest answer is "Lightsaber Fights!" But more than that, I'd have to say that the prequels gave us the opportunity to create so many stories and characters (specifically getting to work on *The Force Unleashed* and *The Clone Wars*), which gave new depth to the *Star Wars* universe and helped to create a tie between two generations of fans.—Amy Beth Christenson, concept artist, *Star Wars Rebels*

My favorite aspect of the prequels is not so much a specific scene, although I have many including Obi-Wan and Qui-Gon battling Darth Maul, Obi-Wan and Jango matching wits—and then blows—on Kamino, and the lightsaber battle to end all battles between Obi-Wan and Anakin. Strange that all these scenes seem to feature one particular character... [in Obi-Wan voice] "Curious."

No, my favorite aspect is how important these tales are to the whole of *Star Wars* and how they are responsible for so much of what we now know about *Star Wars*, its universe and characters. I can't see *The Clone Wars* being what it was without them.

The prequels opened up a whole new world of avenues for filmmakers from Peter Jackson's *The Lord of the Rings* to what we will see in 2015 by master filmmaker J.J. Abrams [I'm not kissing up to get into the films, just stating a fact. Although...]

I love the prequels for being such a great conversation starter for all fans, no matter where the conversation leads!—James Arnold Taylor, Obi-Wan Kenobi, *Star Wars: The Clone Wars*



## 12. CORUSCANT

It's easy to forget that—apart from the end montage in the Special Edition of *Jedi*—the “bright center to the universe” doesn't appear in the original trilogy. It's a visual marvel, and every bit as spectacular as I'd imagined from its brief mentions in the original trilogy.

—Kilian Plunkett, *Star Wars Rebels*

## 13. EATING WITH C-3PO!

My favorite part of the prequels is that I got to have lunch with Anthony Daniels!—Veronica Segura, *Cordé, Attack of the Clones*



## 14. "YOU WERE THE CHOSEN ONE"

There are many scenes and moments I love from the prequels, but my favorite is the final duel between Obi-Wan and Anakin on Mustafar. It's the heartbreakingly tragic culmination of Anakin's fall to the dark side. To see brother turn on brother is devastating and Ewan McGregor's performance brings me to tears every time. For me, this scene perfectly encompasses the overall tragedy of Anakin's story and the ultimate peril—no matter how good your intentions are—of choosing the path of darkness over light.—Catherine Taber, Padmé, *Star Wars: The Clone Wars*



## 16. THE MUSIC

The music of John Williams absolutely shined in the prequels. *The Phantom Menace* in particular has some of the greatest music in all of *Star Wars*. And judging by commercial soundtrack releases it's also the longest and most complete score for any *Star Wars* film: Around two hours of music! The use of a chorale soundtrack brought a much darker tone to Episode I. By singing Sanskrit text and haunting, minor chords (set against a pulsing rhythm in the orchestra—dun dun da-da-dun), “Duel of the Fates” reminds us that the dark side of the Force is both ancient and terrifying. As Darth Maul fought the Jedi on Naboo, we all watched—and listened—as John Williams and Darth Maul conjured a chorus of dark side spirits to sing a requiem of sorts for Qui-Gon Jinn... and to foreshadow the fall of the Republic.

Speaking of foreshadowing: Williams brilliantly references classic trilogy motives in the prequel films. Besides the brief reference to the “Imperial March” in “Anakin’s Theme,” my favorite musical reference is right at the very end of Episode I: The children in the victory parade are singing a joyful version of the Emperor’s theme in a major key! A phantom menace, indeed...—David W. Collins, former LucasArts lead sound designer

I love the celebration music at the end of *The Phantom Menace*. It's a brilliant, yet not-at-all-obvious major-key reworking of the Emperor's theme from *Return of the Jedi*. John Williams: Only you could be so bold...—Timothy Zahn, author, *Scoundrels*

## 17. RIPE FOR PARODY

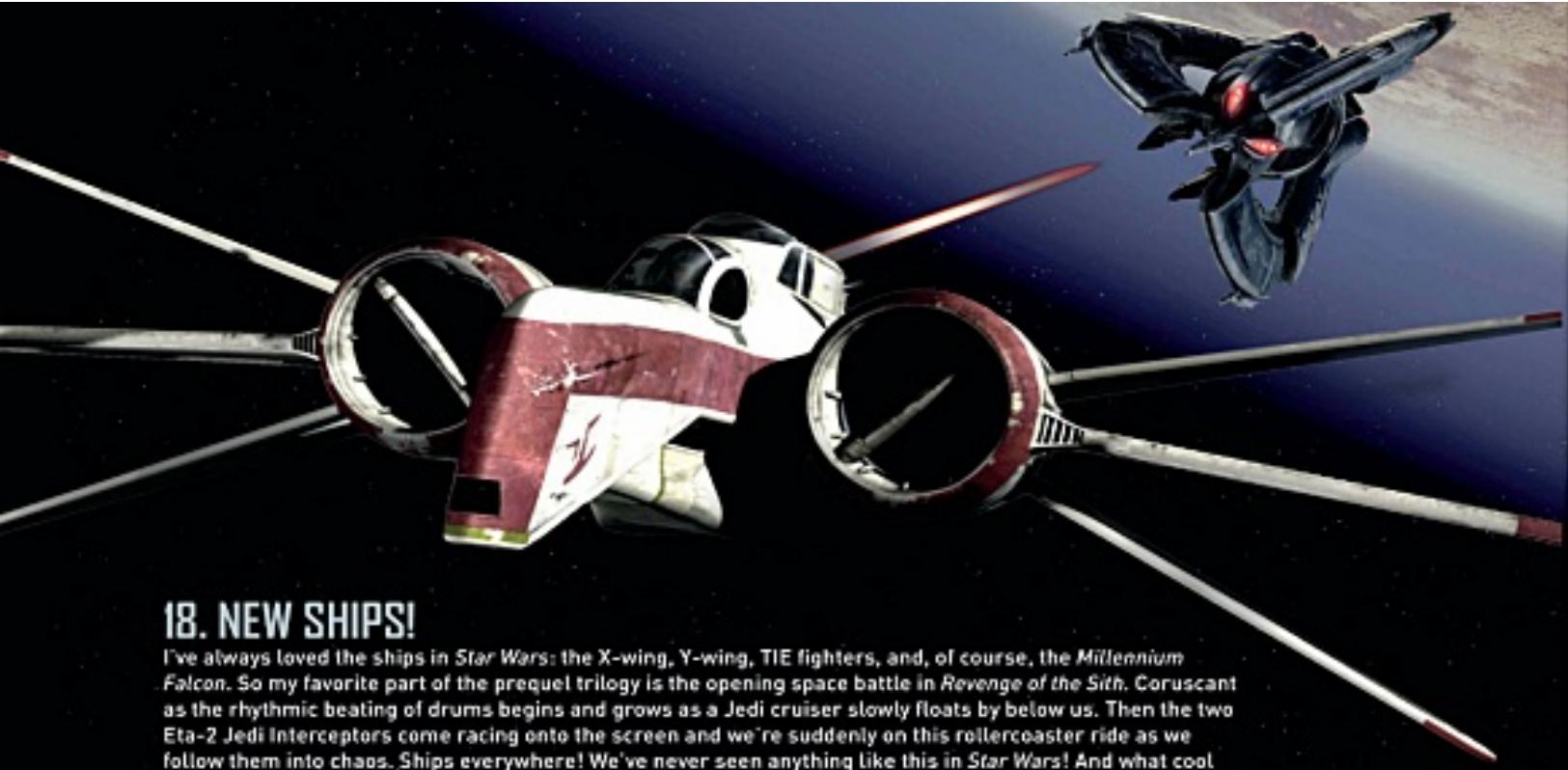
In my view, the most amazing—and unexpected—thing to come from the *Star Wars* prequels was Weird Al Yankovic's song “The Saga Begins,” a brilliant parody of the classic “American Pie” by Don McLean. The lyrics of the song pay tribute to Episode I and perfectly capture the entire story and themes of the film from Obi-Wan's point of view. It's somehow funny and poignant and stirring all at the same time, and the catchy tune will get stuck in your head forever!—Drew Karpyshyn, author, *Star Wars: The Old Republic Annihilation*



## 15. BATTLE DROIDS!

—Jeffrey Brown, artist and author, *Star Wars: Jedi Academy*



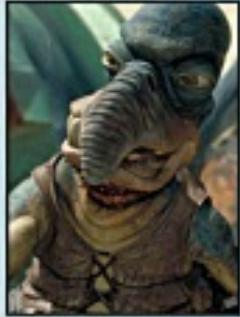


## 18. NEW SHIPS!

I've always loved the ships in *Star Wars*: the X-wing, Y-wing, TIE fighters, and, of course, the Millennium Falcon. So my favorite part of the prequel trilogy is the opening space battle in *Revenge of the Sith*. Coruscant as the rhythmic beating of drums begins and grows as a Jedi cruiser slowly floats by below us. Then the two Eta-2 Jedi Interceptors come racing onto the screen and we're suddenly on this rollercoaster ride as we follow them into chaos. Ships everywhere! We've never seen anything like this in *Star Wars*! And what cool ships they are. The Eta-2 Interceptors piloted by Anakin and Obi-Wan have nods to the TIE fighter cockpits! There are Commerce Guild Destroyers, Lucrehulk Battleships, Banking Clan Frigates, Jedi Cruisers, Vulture Droids, Tri-Droid fighters, and my favorite new ship, the ARC-170 fighter. This baby looks like a World War II bomber and fighter plane got blended with an X-wing. I just sat in the theater with my jaw on the floor watching this whole sequence and loved every minute of it.—Erich Schoeneweiss, Del Rey editor

## 19. WATTO

One of my favorite things about the prequels is Watto. People think I'm joking when I first tell them that, but it's absolutely true. I have a deep, nerdy love for him. I love the way he looks and the role he plays in the story. He reminds me of the imaginative, semi-creepy, full-of-personality creatures we used to see in '80s movies like *Labyrinth*, *The Dark Crystal*, and, of course, *Return of the Jedi*.—Grant Gould, artist, Topps' *Star Wars Illustrated A New Hope*



## 20. MEET GREEDO

A scene that stands out for me didn't even make the final cut. It starts with Anakin fighting Greedo, before Qui-Gon Jinn breaks it up. It was a deleted scene on the Episode I DVD. I'm in the scene as Wald, and it was the first time I'd worked with Liam Neeson. I like the fact that Greedo, who was to become the galaxy's most useless bounty hunter, picked a fight with Anakin Skywalker, who goes on to become the greatest villain. I wonder who would have won if Qui-Gon hadn't intervened?—Warwick Davis, Wicket, *Return of the Jedi*



## 21. STORY

I went to a preview of *The Phantom Menace* before many people started the criticism cycle—and loved it, unashamedly. As the end credits rolled, my 11-year-old daughter asked, "Is it over already?" Something she's never asked before or since seeing a movie. This was before I worked at Lucasfilm. She asked that question because George is a master storyteller. So many films these days lack basic story structure, but the prequel trilogy, despite some grating moments [which exist in the original trilogy, too], succeeds in creating a compelling personal and political tragedy.

George is also a master editor and a master at composition. Go ahead and study the podrace [release version]; the asteroid chase and preceding bounty hunter vs. Jedi duel; the end duel and space battle of Episode I; the Clone Wars sequences in the latter two movies.

Getting down to moments, I like: Darth Maul extinguishing his lightsaber in Tatooine and lighting it up on Naboo; the N-1 starfighters arriving on Coruscant in Episode II; and the amazing "waterfall" shot in Episode III during the battle of Coruscant—and pretty much every scene with Ian McDiarmid. "Remember, your focus determines your reality"—that's my favorite line.—J. W. Rinzler, author, *The Making of Revenge of the Sith*



## 22. A NEW KIND OF MENACE!

The Star Wars films have never been lacking in cool villains. From Darth Vader to Boba Fett to Jabba the Hutt, all the way down to the lowly stormtroopers and Tusken Raiders, Star Wars had memorable bad guys that jumped off the screen. For the prequels, I was trying to imagine how George could create yet another iconic character. I got my answer when I saw Darth Maul for the first time in the first trailer for *The Phantom Menace*. He looked like Satan himself with a crown of horns and a double-sided lightsaber! Both in the trailer and on opening night, as the doors opened and Maul confronted Qui-Gon and Obi-Wan, the crowd roared. As John Williams' "Duel of the Fates" music swelled, so did the cheering of the crowd. Maul was SUCH a cool bad guy that it was a two-on-one fight... and the Jedi STILL felt like the underdogs.—Glen McIntosh, ILM animation supervisor

Other than my brother and I actually getting the amazing opportunity to be a part of the prequels, I would nominate Darth Maul. Man what an awesome villain! He was badass.

—Jesse Jensen, Saesee Tiin, *Attack of the Clones*



Darth Maul has also become a hit with all ages, in the same way that Boba Fett is popular with the fans. Both Boba Fett and Darth Maul were killed off leaving fans upset by their early demise. Having Ray Park as Darth Maul was a great choice as his saber fighting was amazing. I am sure that both Darth Maul and Boba Fett are still alive and will live on to destroy the good guys eventually!—Jeremy Bulloch, Boba Fett, *The Empire Strikes Back* and *Return of the Jedi*

The vision of Darth Maul's red eyes and extreme makeup is as powerful and frightening a countenance as Mr T's Clubber Lang shouting into camera in *Rocky III*. My vote goes to Darth Maul!—Simon J Williamson, Max Rebo, *Return of the Jedi*



## 23. SURPRISE!

One of the things I really appreciated about the prequels were the number of surprises they had. We knew the general idea was that Anakin Skywalker would fall to the dark side, but no one who spent the 16 years between Episodes VI and Episode I speculating ever really accurately mapped out what the story would be. So many of the fan theories didn't really branch far in terms of imagination; they just built on what was known. So, you had theories about Jedi Knights fighting Mandalorian clone warriors, or Mon Mothma being a central character, or Jedi Knights using the Millennium Falcon as their secret transport. All fun ideas, but in retrospect, very derivative and safe. The Jedi Order and its tenets, Anakin Skywalker and his circumstance, and the dynamics of the Clone Wars defied expectations. Some fans chafed at that. Others embraced it. I tend to think Star Wars should be surprising.

—Pablo Hidalgo, Lucasfilm story group



## 24. DEATH WATCH!

The prequels had great death scenes! Although, I still think they needed more inept alien bounty hunters...—Paul Blake, Greedo, *A New Hope*



## 25. ENDURING TALES

What impressed me about the prequels is much more than a single item or character: it's the longevity and durability of the films themselves. They've stood the test of time in the most remarkable way that few other films have been able to emulate. I put it down to good old fashioned storytelling and movie making of the highest order.—Ianliston, Wes Janson, *The Empire Strikes Back*

## 26. WORKING WITH GEORGE

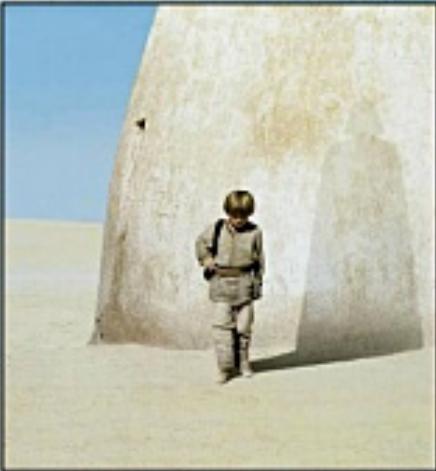
For me, the best part of the prequels is being able to contribute to these movies as a professional special effects artist, specifically makeup FX and creatures. When I was 9, like a lot of FX artists, Star Wars changed my life and years later having a hobby turn into a career was a dream come true.

The highlights were working for George Lucas's personal art department JAK FILMS, doing his makeup for his cameo as Baron Papanoida in *Revenge of the Sith*, and contributing makeups and creatures for all of the prequels.—Danny Wagner, makeup artist, prequel trilogy



## 27. ANTICIPATION

One of my favorite aspects of the prequels was the anticipation of waiting for them to be released. The years of speculation beforehand about what they might be, the tiny bits of news that slowly came forth, and, of course, simply the opportunity to stand in line again. I was reminded of that at a 30th Anniversary screening of *Return of the Jedi* in Los Angeles when fully grown men and women were babbling like children in line completely oblivious to how long it took to take our seats. That joy is what *Star Wars* is about to me.—Darren Hayes, musician



## 28. LOSING CONTROL

My favorite moment is when Obi-Wan goes ballistic on Darth Maul. The battle between Obi-Wan and Darth Maul is not only the greatest duel in the prequels, it's the most intense, emotionally charged lightsaber battle in the entire saga. Maul was able to hold his own just fine against both Qui-Gon and Obi-Wan at the same time, but after Qui-Gon's demise? It's on! Obi-Wan just goes into ultra-Jedi mode and is relentless in his mission to take down the Sith Lord!—Matt Busch, artist, *Star Wars: A New Hope, The Original Radio Drama* (Light Side edition)



## 29. A PORTRAIT OF A JEDI AS A YOUNG MAN

When I think of the prequels, the thing that always strikes me is the way Obi-Wan Kenobi is introduced. In the original trilogy he was an old man, a wise mentor, a loner, and someone people avoided because he was a bit strange. His confrontation with Darth Vader was a major plot point—it led to his death—but it wasn't what you'd call physically strenuous.

And then along comes *The Phantom Menace*, and in swaggers young Obi-Wan: brash, bold, fearless, emotional, and supremely athletic. He's a brilliant Jedi with the galaxy at his feet. The contrast is astonishing—and because we, the audience, know how his life will end, it's also heartbreaking. So much power, so much promise, so much greatness... lost to darkness. Of all the things I love about the prequel trilogy, this is the element that makes the greatest impact on me.—Karen Miller, author, *Clone Wars Gambit: Siege*

I could make an argument that the prequels are more about Obi-Wan than Anakin. Anakin is the center of the saga, where Obi-Wan really helps set the plot points and drives the story along. His greatness comes from his ability to be both the loyal Jedi that Yoda trained him to be and the open-minded student of the Force that Qui-Gon Jinn influenced him to be. Obi-Wan's journey is by far the most interesting and thought provoking, not only in the prequels, but in the entire *Star Wars* saga.—Randy Martinez, artist, *Star Wars: A New Hope, The Original Radio Drama* (Dark Side edition)

# STAR THE CLONE WARS

## 30. BEGUN THE CLONE WAR HAS

While I adore many aspects of the prequel trilogy, at this point I think what I love best is that it ultimately led us to *The Clone Wars* animated series. For five years I got new *Star Wars* every week that I was fortunate to experience first hand with my son. The prequel trilogy led to weekly *Star Wars* nights in our household and that was amazing as a *Star Wars*-loving father. We can't wait for *Rebels* to bring the tradition back!—Mike Barrick, *The Force.net*



## 31. A MODEL EXAMPLE

The *Phantom Menace* was a huge project for the ILM model shop, film and practical FX groups. It was the largest visual effects film of its kind at the time with over 2,000 shots. As the model supervisor of this project, I was given the task to provide practical miniatures, sets and characters that were used in 1,250+ VFX film elements. Those film elements had to marry seamlessly with the work of ILM's digital FX groups. The resulting combination of using both spontaneous practical FX and digital FX in the film was outstanding! Several times, audiences were never sure what type of visual FX they were looking at: Was it practical or digital or both? That's the reaction that the film and visual FX supervisors were hoping for. I will always be proud of the work that ILM's practical FX groups accomplished for this film.—Steve Gawley, ILM model shop supervisor, *The Phantom Menace*



## 32. SEBULBA SOUNDS

Working on *The Phantom Menace* at Industrial Light & Magic was a pretty wild ride. There were so many new ships and creatures, it took nearly a year of solid computer modeling from a very big crew to get everything made. As artwork for the biggest sequences were released to us, the ILM Digital Model Shop crew would gather to view the images and wonder how the heck we were going to get all this accomplished. That said, it wasn't the visuals that blew me away the most. It was the sound, and, in particular, the sound of Sebulba's podracer. The heavy, visceral chugging of his engine made my seat rattle in the theater. From a visual effects artist point of view, that sound took our work to the next level. The same genius that created the awesome sounds of the speeder bikes from *Return of the Jedi*, sound designer Ben Burtt, had done it again. To this day, if I come across Episode I being broadcast, I'll wait for the podrace just to get that sound blasting out of my home surround sound. It's still a rush!—Howie Weed, ILM creature maker



## 33. REUNITED!

My favorite moment would have to be in Episode II when Anakin and Padmé are reunited for the first time after a decade. I know it's a little girly, but I do love the immediate attraction and awkwardness that happens in the characters' eyes. Then right away Padmé dismisses him as if he were still "little Ani." We are all thinking, *Yeah right girl, you can't hide it—don't even try!* It just sets the whole tone for the romance between them. It's so fresh at that point, no one has any idea what they are in for.—Lin Zy, *Star Wars* artist, Celebration Europe

## 34. SHOCKWAVE!

I was involved with the scene set in Watto's box in *The Phantom Menace*. I sculpted the original Anx character from a concept drawing by Doug Chiang.

On the day of shooting, I played the part of Graxol Kelvyn for the podrace scene. After finishing work at Leavesden

Studios, I went to work with the team building Thrust SSC, the supersonic land speed record car. We went to the Black Rock desert, Nevada, to run the car and I told the crew there might be a scene in the new Star Wars film involving jet engines flying round a similar landscape.

After SSC got the land speed record I stayed with a friend who was working at

ILM and showed him the supersonic shock wave pictures. Those reference images then helped the CGI team simulating the effect of jet engines on the surface of a desert!—John Coppinger, Graxol Kelvyn, *The Phantom Menace*, and sculptor of Jabba the Hutt



## 35. LITTLE ANAKIN

Of the three Star Wars prequels, I found *The Phantom Menace* to be the most interesting. Characters with whom I worked appeared, often in an embryonic state. Anakin Skywalker—Darth Vader when I worked with him—is played by Jake Lloyd, who in old-fashioned Hollywood publicity jargon would have been called a cutie-pie moppet! Back during the original trilogy, it would have been hard to imagine Darth Vader played by a cutie-pie moppet!—Robert Watts, co-producer original trilogy



## 36. NEW WORLDS

My favorite aspect of the prequels are the all-new worlds. I had the privilege of working for George Lucas on two of the movies, and I loved watching all three as they depict a galaxy at the height of technological and biological diversity. Instead of the few familiar and earthlike far-flung planets of the original trilogy, the prequels take us to some of the most spectacular technical and natural wonders ever put into movies—each with a distinct culture, design sensibility, aesthetic and level of advancement.—Ryan Church, concept design supervisor, Episodes II and III



## 37. THE EMPIRE TAKES A GRIP!

I love the end sequence from *Revenge of the Sith* following Anakin's transformation into Darth Vader. Suddenly we are aboard an Imperial Cruiser and begin to see equipment that looks very familiar—next we see Tarkin, then the Death Star being built, the Emperor and Darth Vader, and then—right when it's getting super exciting—it ends!—Stephen Stanton, Tarkin, *Star Wars: The Clone Wars*

## 38. A MOMENT TO MEDITATE

The highlight of the sequels for me was the fight between Obi-Wan and Darth Maul. It was the first fight I wrote for Star Wars and I was lucky enough to get to direct most of it my way. As is the way of these things, the shining moment for me wasn't actually part of the fight! In the section where the shield drops down between Qui-Gon and Darth Maul, Liam Neeson went down on one knee to meditate. Ray Park asked me what his character should do, and I suggested that, as he looked like a tiger, why not pace back and forward like an animal confined in a cage. I loved the way this looked.—Nick Gillard, stunt coordinator, prequel trilogy

## 39. MASTER VS. LORD

One of my absolute favorite moments from the prequels is Yoda's fight with Count Dooku. I went to see it with one of my best mates, and we were in a fancy cinema where you could order drinks at a certain time of a film. We asked for drinks to arrive as soon as Yoda and Dooku come face to face. We wanted to raise a glass to jumping, flipping, lightsaber wielding, ass-kicking Yoda. And we did.—Tom Taylor, comic book writer, *Star Wars Invasion*



## 40. A (NOT QUITE JEDI) KNIGHT AT THE OPERA

Quite possibly my favorite scene from the prequels—scratch that—from all of *Star Wars* is the opera house scene in which Palpatine cleverly introduces pieces of subversive thought into Anakin's psyche. It's a five-minute talking heads scene that I find endlessly engaging. It's a classic *Star Wars* duel—but instead of two laser swords beating against each other, it's about the clashing of two different values, which is what makes the best lightsaber duels so compelling. It's good vs. evil... and both sides get their say.

One of the myriad aspects that I find so fascinating about this scene is that Anakin and Palpatine are both right in their own way, if too extreme in their views. Anakin argues [although with less conviction than he should] that in order for society to flourish, one must think only of others from a place of detached selflessness. Palpatine argues that if by gaining a bit of power one gains the ability to preserve and protect



those that he loves, isn't that a reasonable definition of good? Ultimately this debate takes us to *Return of the Jedi* where Luke Skywalker settles it once and for all. The answer is not one or the other. The answer lies in the balance between these two ideas. After all, it is Luke's very personal compassion for his estranged father [against the advice of his Jedi mentors] that ultimately wins the day.

And it would be remiss to not mention John Williams, who imbues this scene with a sense of mystery and gravitas equal to the ancient and fundamental conflict that this series is ultimately about.—Sam Witwer, Darth Maul, *Star Wars: The Clone Wars*

## 41. POGGLE!

Archduke! Warrior! Creator of both the B2 Battle Droid and General Grievous! Architect of the Death Star! Poggle the Lesser would be an impressive figure in any burgeoning evil empire. But I think his accomplishments are made all the more remarkable by the fact that he did it all while overcoming what would be to anyone else the crippling roadblock of having to speak in a Ben Burttish combo platter of clicks, belches, and farts. My admiration for Poggle is only matched by that for Count Dooku, who somehow managed to have serious conversations with him while keeping a straight face. To paraphrase the opening crawl of Episode III, there were indeed heroes on both sides, and brave fart-belching Poggle was one of them. Perhaps one of the new standalone films could focus on his tale of struggle and triumph. *The Poggle's Speech* anyone?

—Michael Price, writer, *Star Wars: Yoda Chronicles*



## 42. A NEW USE FOR A LIGHTSABER

My jaw dropped early in Episode I, when Nute Gunray tried to kill Qui-Gon and Obi-Wan aboard the Trade Federation flagship. The two Jedi escape a gas attack and find a pair of blast doors between them and their objective. They pull out their lightsabers and begin to cut their way through the durasteel, and I remember being shushed because I burst out with a great big "Cool!" in a crowded theater. It was one of those light-bulb moments, when you see something common in a new way—in this case, a lightsaber being used as a tool. It started me thinking about the nature of Jedi training, about the versatility of both their minds and equipment.—Troy Denning, *Star Wars: Crucible*



## 43. INTRODUCING THE JEDI

I remember the feeling of pure joy when we finally saw the Jedi, and especially the Jedi Council. Also seeing Master Yoda pull out his lightsaber and do battle was spectacular and showed he was more than just a mentor, but a true master. He delivers one of my favorite lines as Palpatine tries to escape: "If so powerful you are, why leave?"—Adrienne Wilkinson, Maris Brood, *Star Wars: The Force Unleashed*



## 44. BUILDING THE MYTH

My favorite aspect of the prequel trilogy is how it further expands the mythology of the saga. Fans take a lot of these amazing characters and ideas presented in all Star Wars multimedia across the board for granted now. But before the prequels, when all we had were Expanded Universe stories more closely tied to the era of the original trilogy, we really had no idea what being a Jedi Knight or a Jedi Master in their prime was really like until George Lucas presented the characters of Qui-Gon Jinn and young Obi-Wan Kenobi. Up to that point, we just had to imagine what it was like to see a galaxy full of these mysterious, mystical, lightsaber-wielding, Force-using characters. We also had to piece together the backstory to these central, iconic characters like Anakin Skywalker, Obi-Wan, and even Yoda on our own. I'll always be grateful for the prequels for adding more depth and complexity to these characters we love and even surprising and defying our expectations when, after 20 years of speculation, we thought we already knew them and their stories from our own active imaginations.—**Joe Corroney**, artist, *Star Wars Celebration Europe*



## 46. FINAL BATTLE?

For me, it was how the prequels built to what I found to be a surprisingly emotional climax at the end of Episode III—and that made everything that came before both more important from a storytelling standpoint as well as helped me understand the rationale behind a lot of other directorial choices. We always knew that Vader became a cyborg because of a battle that had him nearly killed by molten lava. I was on the set when some of the final lightsaber battle was being staged between Hayden Christensen and Ewan McGregor in front of greenscreen. And being responsible in advance for the selection of many of the still photos for eventual release let me see exactly what it looked like with visual effects added. But I just wasn't prepared for the visceral impact the actual scene had when I first saw the movie. Obi-Wan's plaintive cry, "You were my brother, Anakin. I loved you!" really was gut wrenching and brought tears to my eyes. That sealed the deal for me.—**Steve Sansweet**, *Rancho Obi-Wan*



## 47. JEDI CUNNING!

Unquestionably, my favorite moment of the entire prequel trilogy came early in *The Phantom Menace*. It was a stand-up-and-cheer scene, the kind that flipped me instantly back from critically objective *Star Wars* creator to rabid *Star Wars* fan. Those little frog-looking, double-dealing tradesmen are getting nervous about the presence of Jedi on their ship, and, fearing their misdeeds are going to catch up with them, lock Obi-Wan and Qui-Gon in and flood the chamber with poison gas... When they figure the deed is done, and all they have left to do is clear out the corpses, they open the door. At first, all they can see is an all-obscuring miasma of poison gas... and then that unwholesome cloud is lit by two whirring shafts of brilliant red and green light. The Jedi are not dead, and they were not caught unawares. They have fired up the lightsabers and are more than ready to do some damage!—**Jo Duffy**, former *Marvel Comics Star Wars* editor

## 45. RETRO DESIGN

Starships that look like chrome hood ornaments, fins on helmets, and bad guys in flying saucers (or at least flying donuts). I love the classic '50s and '60s design influences George Lucas mixed into the broader *Star Wars* galaxy that I could only imagine as a kid. The queen's ship is so sleek and streamlined it would look right at home perched on the hood of an old Chevy. I liked Amidala's second ship best even though we don't get to enjoy it for long. The flying wing design from *Attack of the Clones* looks like something straight out of the design notebook of Howard Hughes. Episode II also has my favorite clone trooper helmet with the swept-back fin on top. It's very Buck Rogers and Flash Gordon, two huge influences on the saga from the very beginning. There are all sorts of little classic-styled touches in the prequels as well, like Dex's diner, neon signs, the yellow hot rod speeder with exposed engines, and Bail Organa's sleek female attendant droids.—**Chris Trevas**, artist, *Star Wars Death Star Owner's Technical Manual*





## 48. BROTHERS IN THE FORCE

For me, it was the relationship between Anakin and Obi-Wan that stood out in the prequels. The original trilogy let you know that there was a long past between the two of them, but it wasn't until the prequel films that I realized how close they were. Their relationship matured and grew throughout the trilogy, taking many forms: Father and son, teacher and student, best friends, brothers, and, most tragically enemies.

We all knew what was going to happen to Anakin, but that didn't make those final scenes in Episode III any easier to watch.  
—Brian Rood, artist, Celebration Europe



## 49. EPISODE III

From the opening sequence to Order 66 and the return of the Wookiees, there's a lot to enjoy in *Revenge of the Sith*, but from the moment when Yoda dispatches two of Palpatine's Royal Guards with a casual flick of the Force, it suddenly feels to me like the *Star Wars* of my childhood again. The long awaited final showdown between Anakin and Obi-Wan doesn't disappoint, but also benefits from ILM using real lava footage, and charred Anakin is way more grisly than I ever imagined as a child. The visual montage of Anakin being rebuilt as Vader is perfect—barring Vader's "Noooooooooooooo"—but the rest flows effortlessly, as the newly minted Lord Vader overlooks the construction of the Death Star, a weary Kenobi delivers an infant Luke to the Lars homestead, and as the familiar binary sunset hangs in the Tatooine sky, John Williams' yearning score swells and we're back to where it all began, a long time ago....—JAKE, artist, *How to Speak Droid with R2-D2*

## 50. PEOPLE POWER

In 1977, I was 21 and playing bass in a rock band, but after watching *Star Wars* I felt I was seven again and hearing The Beatles for the first time. I remember a rave review in a newspaper described the film as "Disco for the eyes!"

Twenty years later, I found myself working as an actor on *The Phantom Menace* and an extraordinary adventure began. Now, 16 years on, the disco and the adventure have become an entire holiday resort for the senses, so being asked to pick my favorite aspect of the prequels was never going to be easy. Well, I tried and tried and... succeeded....

It's the people. All the amazing people I've had the pleasure of meeting along the way, from the fans to the famous. Many times in many places, my dear departed friend Richard Le Parmentier and I shared many a laugh with many different people. We came to know them as "Thank you, George" moments. This is another of those moments. Thank you, George.—Jerome Blake, Mas Amedda (and others), *The Phantom Menace* and *Revenge of the Sith*

Thanks to everybody who took the time to contribute to this feature!



# MY STAR WARS

GERALD HOME PORTRAYED TWO ALIEN CHARACTERS IN *RETURN OF THE JEDI*. HE CAN BE SEEN IN JABBA'S PALACE AS TESSEK AND LATER IN THE SAME MOVIE SERVING ABOARD THE CALAMARI CRUISER AS A MON CALAMARI OFFICER! HERE'S THE *STAR WARS* GALAXY FROM HIS POINT OF VIEW! INTERVIEW: MARK NEWBOLD

**When did you first become aware of *Star Wars*?**

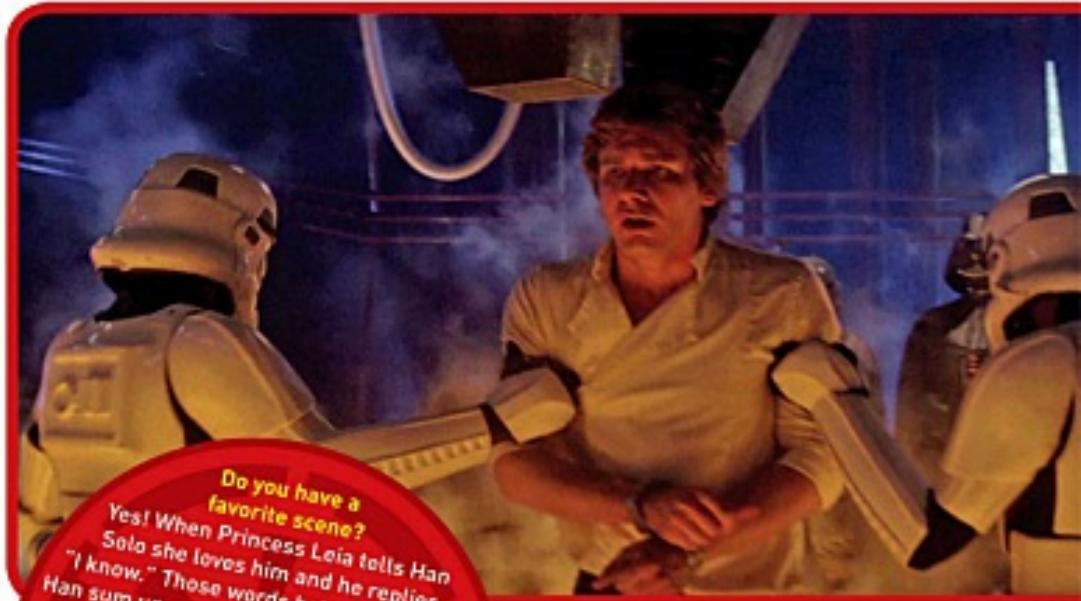
Back in 1977, word started spreading around the world about this amazing new film called *Star Wars*, which had opened in May in the United States. Nowadays, big films often open the same time all around the world, but back in 1977, films often opened in America long before the rest of the world. I remember the frustration we all felt here in the UK that we had to wait till near the end of 1977 to see the film!

**What was your reaction to seeing *Star Wars* for the first time?**

When there's a lot of hype surrounding a film—and you've waited a long time to see it—the danger is that the film will disappoint. So when we went to see *Star Wars* for the first time it was with excitement, but also with the feeling that it couldn't possibly be as good as everyone said. We needn't have worried! It was fantastic and totally unique.

**Can you reveal something about yourself that will surprise *Star Wars* fans?**

There are several things that some *Star Wars* fans know about me that I'd like all *Star Wars* fans to know, so here goes:  
 —I'm the only *Star Wars* actor to have narrated a concert of *Star Wars* music in Spanish! It was a charity concert, in 2007, in Valencia, Spain, to celebrate the 30th anniversary of the original film and it raised a lot of money for charity.  
 —Both my *Return of the Jedi* characters [Tessek and the Mon Calamari officer] come from the same homeworld—Mon Calamari.  
 —I had to register for the draft during the Vietnam War. I was an Australian resident at that time and Australia [and New Zealand] were allies of the USA. It's incredible to think that I could have been sent to fight in Vietnam if my number had come up.



**Do you have a favorite scene?**

Yes! When Princess Leia tells Han Solo she loves him and he replies, "I know." Those words between Leia and Han sum up so much about the relationship between those characters, not to mention the chemistry between Carrie Fisher and Harrison Ford. I feel that the brilliant casting of the original film is often overlooked, and people sometimes don't appreciate how important Carrie, Harrison, and Mark Hamill are to the success of the films.



**Do you have a favorite *Star Wars* toy?**

Aside from the action figures of my characters, my favorite *Star Wars* things are items that *Star Wars* fans have made for me. For example, I have wonderful sculptures, drawings, and badges that have been made especially for me. I treasure these fan-made items more than I can say.

A fan in Germany even made a superb Squid Head mask for me.

**Where did you sign your first *Star Wars* autograph?**

I signed my first *Star Wars* autograph in my back garden in 2003! *Star Wars* fans tracked me down through my agent and wrote to me. Thanks to the fans, I was amazed to discover that there were an enormous *Star Wars* universe that I hadn't known about till then—a universe that consisted of toys, action figures, books, costume groups, conventions, and autograph signings!



long time ago in a galaxy far, far away...



Which is your favorite *Star Wars* film and why?

I should say my favorite *Star Wars* film is *Return of the Jedi* because that's the one I worked on, but I must be honest and tell you my favorite is *A New Hope*. That was the one that started this wonderful *Star Wars* universe we all now inhabit. The future looks bright for *Star Wars* and I hope we can all be a part of it for many years to come.



**Where is the strangest place you've been recognized?**

People can't recognize my face because I wore masks for both my characters, but I have been recognized once for my *Star Wars* work! It happened at Celebration in Indianapolis. Two young girls came up to my table, giggling. I asked them what they were laughing at and they said, "It's you, isn't it?" I asked them, "What's me?" And they replied, "You're the confused-looking Mon Calamari running around behind Ackbar during the Battle of Endor!" I asked them how they knew it was me, and they said they'd been watching me talking to people and recognized my body movements and the way I was using my hands and arms as I spoke. I was thrilled, and I gave them free autographs to show my appreciation!

**EXPANDED**

Read more about Gerald's career here: <http://geraldhome.dr-maul.com>

**UNIVERSE**

# THE ART OF WARS

IN HER BOOK GLITTERING IMAGES: A JOURNEY THROUGH ART FROM EGYPT TO STAR WARS, CULTURAL CRITIC AND ACADEMIC CAMILLE PAGLIA DECLARES GEORGE LUCAS TO BE THE "GREATEST LIVING ARTIST." STAR WARS INSIDER INVITED PAGLIA TO DISCUSS HER THOUGHTS.

Main image: Anakin and Obi-Wan take up arms in a pivotal scene in both *Revenge of the Sith* and the whole of the Star Wars saga.

Opposite page, from left: The Jedi and the Sith Lord are both changed by the battle.

**S**tar Wars Insider: In *Glittering Images*, you define supreme artists as not just painters, sculptors and prose storytellers but innovators who embrace technology. Are the definitions of "art" and "artist" evolving?

Camille Paglia: Insofar as tech-savvy entrepreneurs are pushing forward the frontiers of contemporary culture, we have actually returned to the first stage in art history—when the artist was an artisan or craftsman. Art meant artifice, a fabrication or construction produced by manual labor.

The first artist whose name we know was Imhotep, the Egyptian architect of King Zoser's step pyramid 4,600 years ago. Imhotep's brilliant engineering was considered magical, and he became a near mythical figure. But the names of virtually all other Egyptian artists are lost. Working with one's hands was considered menial, the drudgery of serfs and slaves.

Only in Greece were painters and sculptors honored alongside poets and dramatists. But in ancient Rome and the Middle Ages, artists fell back again to anonymous artisans, no different than carpenters or blacksmiths. The prestige of the artist revived in the Italian Renaissance, where Michelangelo, who looked like a grubby ditch-digger, was hailed as a genius.

After that, the gap widened between the crafts and fine arts. The *objet d'art* was defined as an object of pure contemplation, with no utilitarian purpose (no practical use). Artistic standards became elitist and exclusive. A rebellion began with the 19th Century arts and crafts movement, which sought respect for fine handiwork amid the shoddy mass production of the industrial revolution.



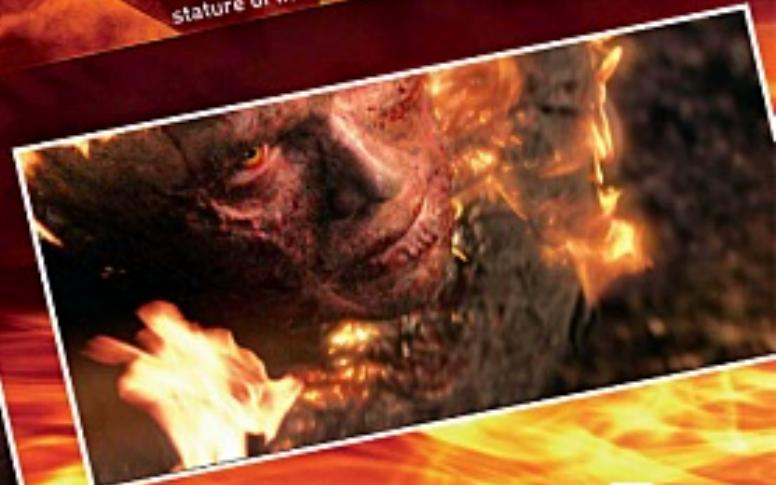


"THERE ARE IMPORTANT ARCHITECTS WORKING TODAY, BUT THEY HAVE NOT SEIZED THE IMAGINATION OF MILLIONS OF PEOPLE ACROSS THE GLOBE THE WAY GEORGE LUCAS HAS FOR NEARLY 40 YEARS."

Influence also came from Japan, where calligraphy, ceramics, carpentry, and metalworking (as in sword making) always enjoyed high status. Crafts steadily gained prominence during the 20th Century, inspiring artists to work with fibers or pottery rather than traditional paint or stone. Video arrived as a major genre, as did performance art.

Thus the emergence of digital art in the late Twentieth Century was a natural development of very broad changes in modern art. The fine arts have gradually lost energy and centrality. As a career teacher at art schools, I've noticed that my most interesting and original students are now often majoring in digital animation or industrial design—precisely the fields where George Lucas made such revolutionary achievements.

I argue in *Glittering Images* that Lucas is the world's greatest living artist in any field. There are important architects working today, but they have not seized the imagination of millions of people across the globe the way Lucas has for nearly 40 years. With his low-key manner and reclusiveness, Lucas is acquiring the mythical stature of Imhotep himself!



"REVENGE OF THE SITH WILL REMAIN A CLASSIC BELOVED BY WORLDWIDE AUDIENCES LONG AFTER MOST OF TODAY'S OVER-PAUSED LEADING NOVELISTS, POETS, AND PAINTERS ARE FORGOTTEN."

SWI: Unlike classically defined artistic visionaries, Lucas brought into his fold many other individuals who are considered legendary in the fields of visual effects, sound, and direction. Is his patronage of other artists unique to his legacy?

CP: The master artists of the Renaissance and Baroque periods, from Botticelli to Bernini, ran huge workshops descended from medieval guilds. When commissions flooded in from all over Europe, as they did for Titian, a prominent artist could not possibly meet the demand. So he would generate the idea and block out the design, sometimes leaving his apprentices to do the basic painting or carving, with the artist himself later executing fine details and smoothing the surface.

Hence Lucas's relationship to the hundreds of gifted technicians who have collaborated in Lucasfilm recapitulates the operations of earlier high-profile art. Our idea of the solitary artist laboring in a garret is relatively recent and dates from the period of the avant-garde, which began with Romanticism. In *Glittering Images*, I declare that the avant-garde is dead, killed by Pop Art

and my hero Andy Warhol, who embraced commercial culture and Hollywood icons. It's no coincidence that Warhol created his own workshop, the Factory, a tribute to his roots in working-class Pittsburgh.

Lucas also recalls the driven moguls who founded the studio system of classic Hollywood, scrappy independent operators like Louis B. Mayer, who produced movies of superb quality and entertainment value for a mass audience. Because of his upbringing in rural Northern California, Lucas definitely has the common touch. He is a populist with an instinct for universal archetypes and basic human emotions.

SWI: You have advocated for more art history in schools. Why is that important?

CP: We are living in an era bombarded by images. As prophesied by Marshall McLuhan in the 1960s, we're moving away from a print culture inaugurated by Gutenberg back toward oral and visual modes of communication, interwoven by electronic media into a global village. The Web, in my view, is a visual medium—which is why the writing of print journalists and academics often seems so tedious and verbose when posted online. But Web design is getting worse and



## CREATING A MASTERPIECE

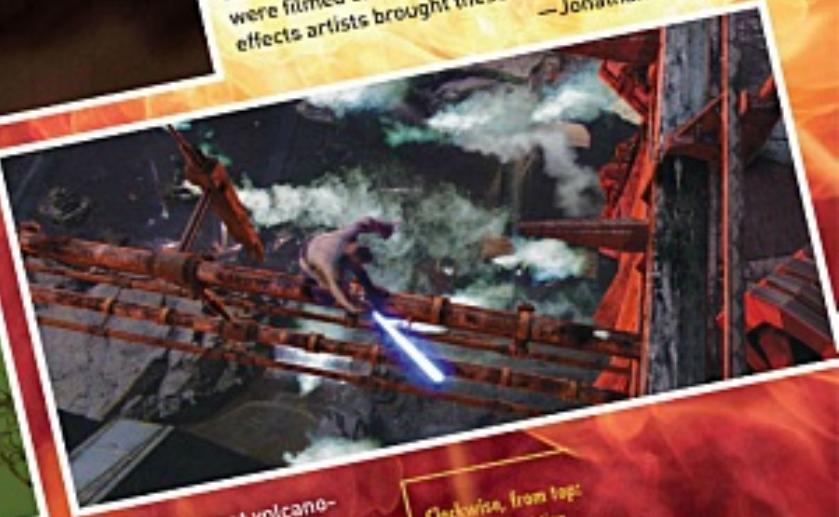
By the time it reached the screen in 2005, the battle between Anakin Skywalker and Obi-Wan Kenobi had taken on a mythic quality with Star Wars fans. It was first alluded to in James Kahn's novelization of *Return of the Jedi* in 1983. However, the idea of a duel on a lava planet also featured in early versions of the screenplay. The original intention was that Luke Skywalker would fight Darth Vader over a river of lava beneath the surface of the Imperial homeworld of Had Abaddon. Joe Johnston and Ralph McQuarrie provided concept art for the satanic environment, but it was 20 years before the idea was realized on screen.

Mustafar was based on George Lucas's vision of hell. An erupting Mount Etna was used as plate photography for backdrops during the sequence.

The lava was created using a food additive that glowed when lights shone up from underneath.

Actors Ewan McGregor and Hayden Christensen were filmed on a greenscreen set, and the special effects artists brought these elements together.

—Jonathan Wilkins



worse—because of digital designers' lack of exposure to great art and graphic design of the past. The Web has turned into a crazy clutter of flashing ads, garish color, and incoherent layouts. Young people raised amid this invasive visual chaos are having their brains reshaped to survive in it. Human beings always adapt to each new phase in cultural evolution, but sometimes important things are lost.

We desperately need basic arts education at the primary school level, as they have in Europe. What American schools call art classes are just do-it-yourself sessions where kids are handed construction paper and glue pots and told to express themselves. It's so simplistic and narcissistic. The majority of young Americans today have never seen a great painting and probably never will.

I feel that emergency intervention is necessary—which is why I spent five years writing *Glittering Images*. It's a slim, concise, and fast-moving introduction to 3,000 years of artistic style, from Egyptian tomb-painting to the digital wizardry

of Star Wars. I end my book with the great volcano-planet climax of *Revenge of the Sith*, where Lucas combines the fiery spectacle of Romantic painting with a dazzling ballet of martial arts and the sweeping passion of Italian opera. I think that this long episode, alternately heart-rending and terrifying, is an absolute masterpiece of visual narrative.

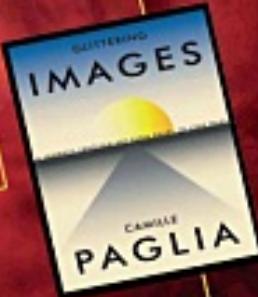
It became startlingly obvious to me after *Glittering Images* was released that many literary and arts critics, accustomed to glibly dismissing Lucas as a purveyor of children's movies, have never bothered to see *Revenge of the Sith*. I hope that my book will help change that scandalous situation. *Sith* will remain a classic beloved by worldwide audiences long after most of today's over-praised leading novelists, poets, and painters are forgotten. ♦

Opposite, from top:  
Concept art depicting  
the lava world of  
Mustafar (set); the  
former friends clash;  
work in progress  
showing the complexity  
of the set; actors on  
a final frame show  
Lucas's skill at drama  
composition.

## EXPANDED

*Glittering Images* is available in hardcover and trade paperback from Random House.

## UNIVERSE



# ASSISTANT OF THE EMPIRE

BRISTOL-BORN MILTON JOHNS HAS A LONG LIST OF FILM AND TELEVISION CREDITS TO HIS NAME BUT, AS HE EXPLAINS TO *STAR WARS INSIDER*, IT IS HIS APPEARANCE IN *THE EMPIRE STRIKES BACK* THAT KEEPS HIM "COOL" WITH HIS GRANDCHILDREN... WORDS: CALUM WADDELL

Milton Johns is one of many fine British thespians who can be glimpsed in a bit-part role in the initial *Star Wars* trilogy. Given that the first three films were largely shot in the UK, it is no surprise that several talent agencies were contacted by the producers as regards the casting of supporting personalities. So it was that Johns ended up playing the stern-faced Imperial Officer Bewill in *The Empire Strikes Back*, who appears alongside Darth Vader on Cloud City and, most importantly, informs the Sith Lord of Luke Skywalker's imminent arrival. For the actor, who also boasts recurring roles in such television staples as *Coronation Street* and *Doctor Who*, it was the allure of a star wage, rather than *Star Wars*, which brought him into the Lucasfilm fold...

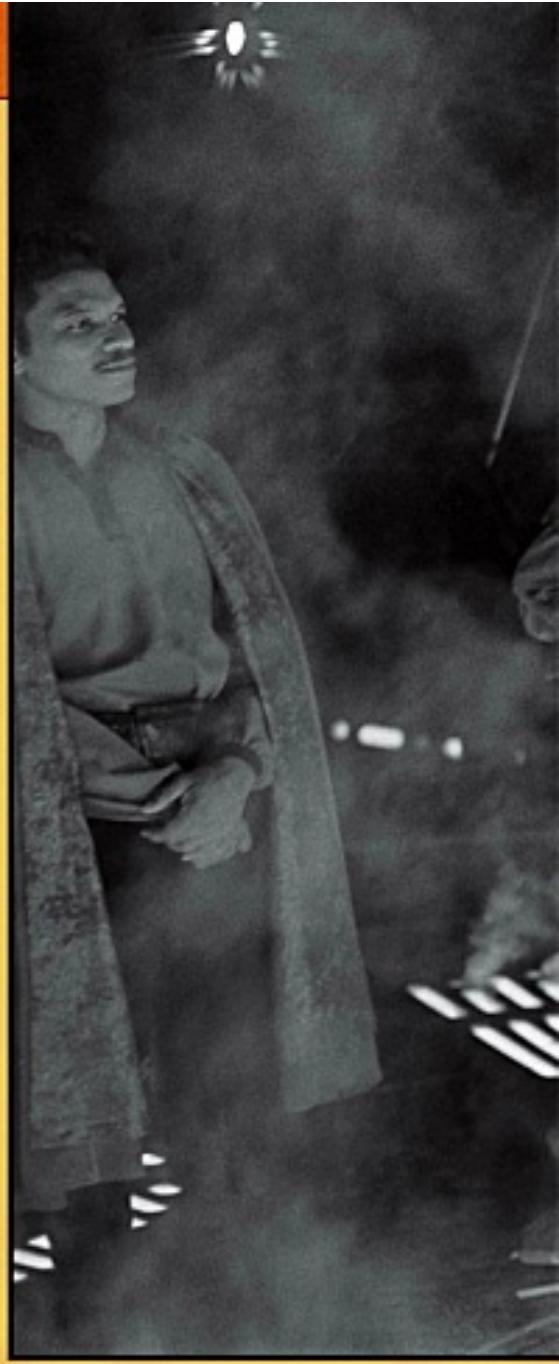
"I was very reluctant, actually," begins the performer when asked how he came to get involved with *The Empire Strikes Back*. "But it turned out to be an exceptional job as far as I was concerned. I had done a number of television shows and I went to my agent and said, 'Is there anything for me this month?' And she said to me, 'Nothing at the moment Milton; you have the month off to sit in the garden or go on holiday or whatever.' Then a short while later I got a phone call from her. She said to me, 'There is actually a very small part that has just surfaced on the sequel to *Star Wars*. Are you interested?' And I said, 'I guess I will need to read it first...' So I was sent the script and I went through it, looking for my character..."

Naturally, given Officer Bewill's fleeting appearance in *The Empire Strikes Back*, the actor was disappointed to find out that this was far from a pivotal part in the blockbuster follow-up...

"Of course, after I read it I said, 'That is probably only two days work.' Well, my agent said, 'As it happens, they would like to book you for a week.' I replied, 'Hmm, that makes it a bit more possible...' Then she told me what they were paying for the week and I said, 'In that case I am definitely interested [laughs].' So I went out to Elstree Studios, at some ungodly hour on a Monday, and by 8:30am that morning I was made up and in costume. Then one of the assistant directors came over and said to me, 'We probably won't be getting to you for a while, just take a little rest in your dressing room.' Then at 12 noon he came back to me and said, 'It is still going to take a while; why don't you go and have lunch?' Then at ten to five he came back again and said, 'We are not going to get to you at all, I'm afraid, you can go home if you want.' That happened the next day and then it happened on Wednesday, Thursday and Friday. On Friday they came to me and said, 'Can we book you for another week?' I said, 'Yes you can!'"

## WEEK TWO... AND THREE... AND FOUR...!

Consequently, Johns' stint on *The Empire Strikes Back* was poised to last for far longer than he anticipated. Moreover, his subsequent stories about the production



of the picture allow for some insight into the enormous undertaking of Irvin Kershner's ambitiously staged space opera sequel...

## MILTON'S STAR WARS DIARY

"I did my first line on the Wednesday of the second week. Then they said to me, 'We are building a new stage on Elstree for your next scene so just go home and we will contact you when we are ready.' On the Friday night they called and said, 'Can we book you for a third week?'

I sat in my dressing room for all of the next week, and they said, 'Could we have you back again next week?' On Thursday of the fourth week they finally brought me onto the set. There were a lot of cast

Another week, another take! From left: Billy Dee Williams (Lando Calrissian), Jeremy Bulloch (Boba Fett), Irvin Kershner (director), and Milton Johns (Officer Ewail) prepare for another shot.

members around and so much to do that nothing was really working. That delayed my scene until the Friday. Then something went wrong and they came to me and said, 'We need you back for next week.' It was not until Wednesday of the fifth week that they got to me and everything was finally working."

Or so it seemed...

"There was supposed to be steam coming up from the floor of the freezing chamber. That was fine except that the water had been in the pipes for five or six days and when the steam came up it ruined all the costumes [laughs]. So you can probably tell where I'm going next... Yes, I ended up there for a sixth week!" The actor has warm memories of his

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**"THERE WAS SUPPOSED TO BE STEAM COMING UP FROM THE FLOOR OF THE FREEZING CHAMBER. THE WATER HAD BEEN IN THE PIPES FOR DAYS AND RUINED ALL THE COSTUMES!"**

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extended period of time working on the short scene.

"I got six weeks of employment and, financially, it turned out to be the best job of the year," he affirms. "That is my abiding memory of Star Wars, and also the fact that it is the only thing that has ever

interested my grandchildren. The fact that I was in a *Star Wars* film makes them very happy. I have done a great many theatre plays and television shows and other films, but they don't care about any of that. All they want to know about is *The Empire Strikes Back* and that, I think, speaks volumes about the effect those great movies have across generations."

Hardly surprising, then, that Johns is as psyched as anyone about the promise of Episode VII... "I am looking forward to seeing the next instalment," he smiles. "But I just turned 75 so, to be honest, I'm more looking forward to still being alive when number seven comes out [laughs]!"

# ROGUES GALLERY

# THE DEVIOUS



**SENATOR LOTT DOD**

Representative in the Galactic Senate of the Trade Federation and its territories.



**VIFF ALMAY**

Chronicler of the Occupation Council who won the Golden Pylat Award for her biography on Trade Baron Uunos Gooru.



**FIRST MATE AI TO LAFF**

Served on the Invisible Hand's main bridge. After escaping, he oversaw logistics in the Confederacy bunker on Mustafar.



**CAPTAIN DAULTAY DOFINE**

In command of the Trade Federation's blockade forces. Perished aboard the Vuutun Palaa.



**VICEROY NUTE GUNRAY**

Led the Trade Federation during the Clone Wars as a valuable leader of the Confederacy of Independent Systems.



**LIEUTENANT SIL UNCH**

Accompanied Tey How to the Droid Control Ship, the Vuutun Palaa. Specialized in droid control programming.



**COMMANDER TEY HOW**

Pilot and Communications Officer assigned to the Vuutun Palaa by Gunray when the Saak'ak left the Naboo system.



**CAPTAIN LUSHROS DOFINE**

The cousin of the late Daultay Dofine was one of the few Neimoidians respected by General Grievous.



**YEE MOH**

Found companionship with the Neimoidian sisters Rina and Ko Itub in the Outlander after losing his job.

# NEIMOIDIANS REVEALED

BY TIM VEEKHOVEN  
KEVIN BEENTJES  
AND SANDER  
DE LANGE WITH  
LELAND CHEE



## SETTLEMENT OFFICER RUNE HAAKO

Always privy to Viceroy Gunray's plans as his loyal lieutenant and diplomatic attaché.

## ARUTEOUS 'RUTE' GUNNAY

Expert on biochemical warfare who was transferred to Gunray's staff after escaping from Nod Kartha.

## MIK REGRAP

As a mathematician, she would always find the most profitable way to deal with parliamentary motions.

## LIEUTENANT FANE DRIMAL

Stationed near Plagen until ordered to guard the Separatist Council on Mustafar.



## CAPTAIN GAP NOX

After the Battle of Moorja, this officer of the Neimoidian Gunnery Battalion became a bodyguard of Viceroy Gunray.



## CONSUL ZILL KARTAY

Arrested by Panaka along with his fellow Occupation Council members Magistrate Kund Ekorr and Treasurer Hap Brehg.



## LIEUTENANT JULL DREMON

Chief Gunner who followed Gunray's command and ordered OWO-3 to destroy the Radiant VII.



## LUFA DANAK

A former defense attorney who claimed to know every loophole in the Senate's by-laws.

# AUTHORS OF THE EXPANDED UNIVERSE KEVIN J. ANDERSON

BY MICHAEL KOGGE

OF ALL THE AUTHORS, ARTISTS, AND FILMMAKERS WHO HAVE TOLD STORIES IN THE *STAR WARS* EXPANDED UNIVERSE, NONE HAVE SPENT MORE TIME TRAVELING ITS HYPERLANES THAN KEVIN J. ANDERSON. HIS WORK SPANS THE ERAS, CHRONICLING BOTH THE ANCIENT JEDI KNIGHTS AND LUKE SKYWALKER'S LATER EFFORTS TO RE-BUILD THEIR ORDER. ANDERSON WAS THE FIRST *STAR WARS* WRITER TO ANTICIPATE A BEING'S GENETIC TIES TO THE FORCE, THE FIRST TO GIVE READERS A GLIMPSE OF THE EXPANDED UNIVERSE'S INCARNATION OF THE SPICE MINES OF KESSEL, AND ALSO THE FIRST TO HAVE A MOVIE CHARACTER DIE IN HIS NOVEL. WITH HIS NAME ON MORE THAN 50 *STAR WARS* PROJECTS, ANDERSON HAS PROBABLY INFLUENCED THE *STAR WARS* UNIVERSE MORE THAN ANY OTHER EXPANDED UNIVERSE AUTHOR.

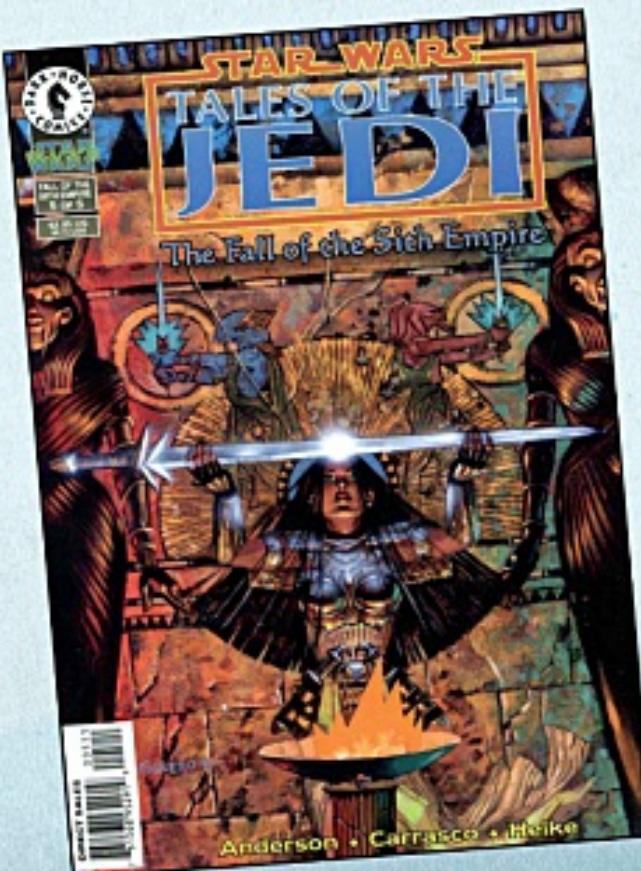
Right (this page):  
Kevin J. Anderson's  
*Star Wars Tales of the Jedi: The Fall of the Sith Empire* #5

Right (opposite page, clockwise from top): Bestselling author Kevin J. Anderson; *Star Wars Young Jedi Knights: Trouble on Cloud City*; *Star Wars Tales of the Jedi: The Sith War*

## WRITER AT BIRTH

Growing up in a small farming town in Wisconsin, Kevin James Anderson never struggled with the adolescent dilemma of figuring out what he wanted to be. He was born March 27, 1962, and by the moment he read his first science fiction tale, he knew he wanted to be a writer. By age eight, he commandeered his father's typewriter to bang out his own short stories. His initial attempt, "Injection," told of a mad scientist's serum that brought wax museum monsters to life. Over time, his stories became more complex as he read the titans of the genre, finding inspiration in the works of Frank Herbert, Andre Norton, and H.G. Wells. As a junior in high school, Anderson received his first printed byline when a Wisconsin student writing magazine published his post-apocalyptic story "Memorial." He studied physics, astronomy, and Russian history in college, continuing to write in his free time, unable to stop committing to paper the stories that wouldn't leave his imagination.

Just as Luke Skywalker seemed of a different breed than his aunt and uncle, Anderson's creativity stood out from his more pragmatic parents. His father served as a bank president and his mother worked as an accountant, and though they supported their son's literary endeavors, they also recognized the economic realities of the world. "They were very insistent on getting a 'real job,' [to] make sure you can make a living and pay the bills," says Anderson. "I didn't like it when I was a kid, because they were quashing my dreams. But it was a good thing for them to force me to be realistic."

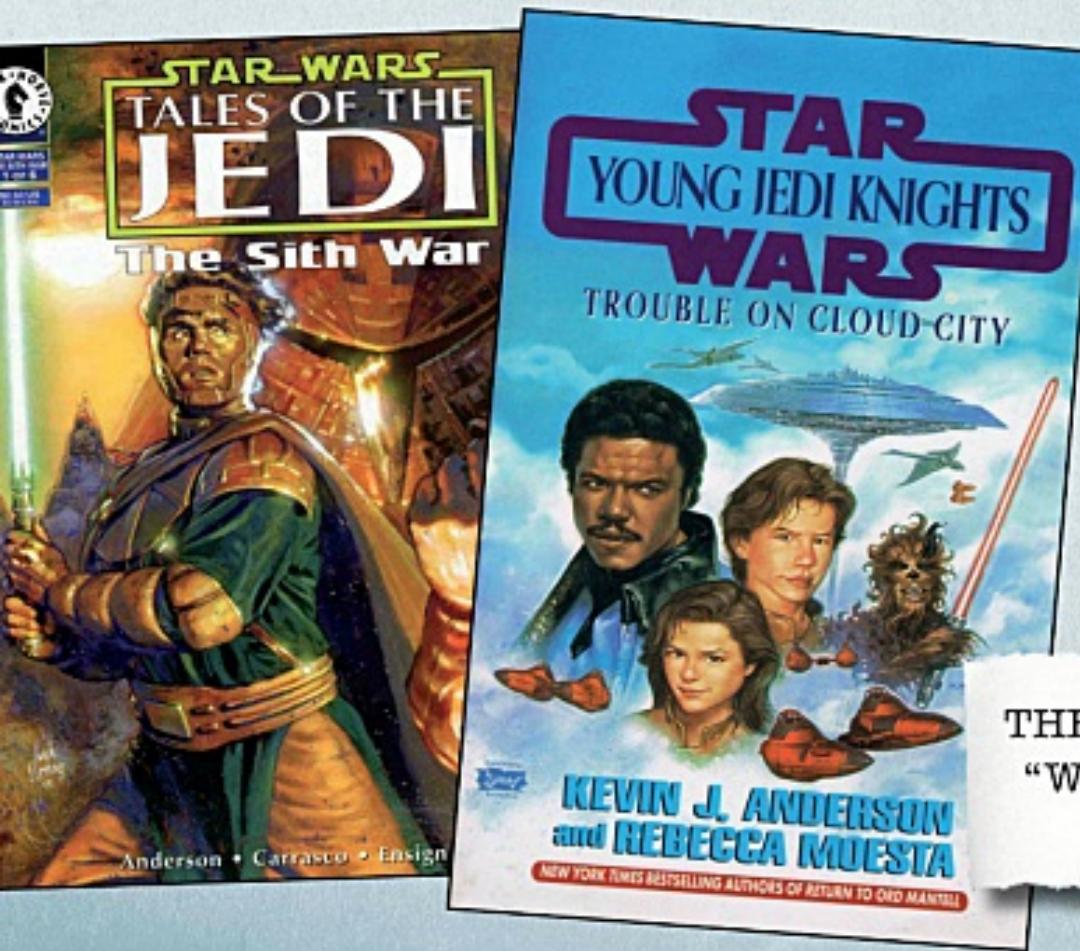


## DAYS AT THE LAB, NIGHTS IN THE STARS

After graduating from the University of Wisconsin, Anderson followed his parents' advice to get a "real job", with one caveat: He would make his living by writing, no matter the subject. He found employment as a technical writer at the Lawrence Livermore National Laboratory in northern California and worked there for 12 years, writing documentation about everything from respirators and lasers to top-secret government projects. When his day job ended, Anderson would go home, sit down at his keyboard, and proceed to write well into the night, turning his technical knowledge into fiction. He submitted stories and articles to magazines, placing a few while amassing a pile of rejection letters. Yet Anderson never gave up, and in 1988, at age 25, Signet Books bought the novel he had been working on for four years, *Resurrection, Inc.* "I got the phone call from my agent when I was in my office. That was one of those life-changing days," Anderson remembers. "Very promptly after that he sold a fantasy trilogy of mine [*Gamearth*]. So I went from having no books sold to having four books sold in a two or three-month period."

Anderson recognized having a couple of published novels under his belt didn't guarantee a writing career, so he continued his day job at Lawrence Livermore. There he found collaborators for future novels in scientist Doug Beason and his technical editor Rebecca Moesta, who would later become his wife. He and Beason were having success writing high-tech thrillers for Bantam-Spectra when Bantam announced that they had secured the *Star Wars* publishing license and selected Timothy Zahn to write a new trilogy set after the classic films. Anderson was so busy working at the lab and writing his own books that the news "wasn't really on my radar," he says.

THE *STAR WARS* BOOKS  
"WEREN'T REALLY ON  
MY RADAR."



## KEYS TO THE GALAXY

Not soon after *Heir to the Empire* was published in 1991, Anderson received a surprise phone call from his Bantam editor. "Did he like Star Wars?" Of course he liked Star Wars! When it came out in his sophomore year of high school, he and his buddies saw it 15 times. Then would he be interested in writing three sequels? "It took me about a nanosecond to come up with the answer to that one," Anderson says.

The editor explained that Zahn's novels were just the beginning of an entirely new Star Wars fiction line. Bantam had recommended Anderson as a potential author to Lucasfilm Licensing because he wrote colorful, fast-paced adventures. The plan was that Anderson's new novels would follow Zahn's and that they would be published months apart in 1994, instead of the year-long publication gap between the books of Zahn's trilogy.

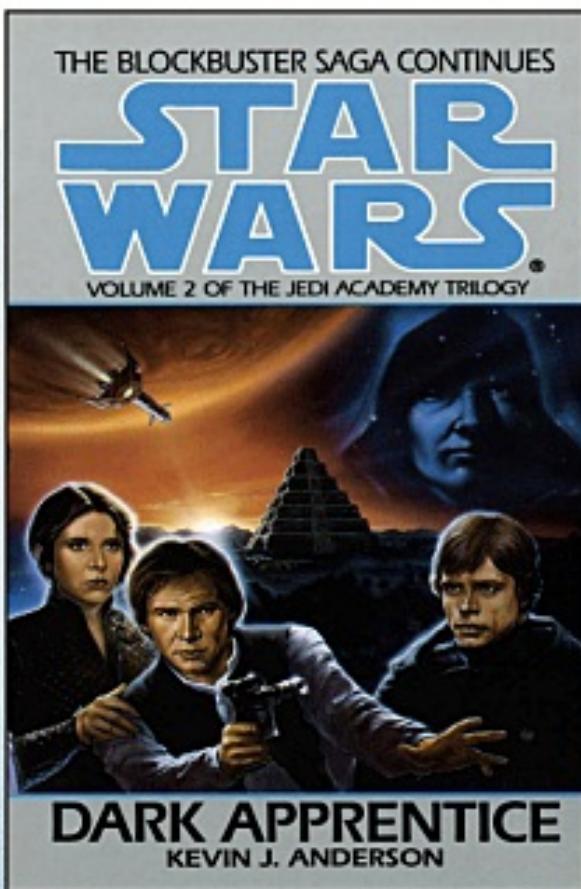
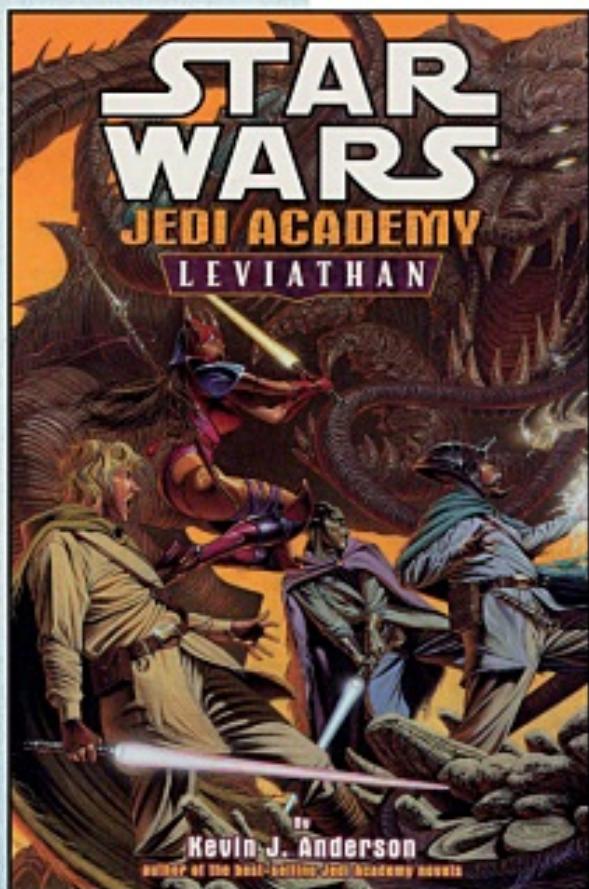
In 1992, armed with a printed hardback of *Heir to the Empire*, an advance review copy of *Dark Force Rising*, and Zahn's draft manuscript of *The Last Command* as his research materials, Anderson started outlining his trilogy. With six months to write each novel, he grew excited at the prospects of expanding a galaxy he'd loved since he was a teenager.

Seeing *Star Wars* in the summer of 1977 had been a transformative experience for the young Anderson. "If you can think about never having seen anything like this before, sitting in the movie theater when the opening credits roll up... and then the Star Destroyer comes over your head, I mean that's like wet-your-pants, drop-your-jaw kind of stuff," remembers Anderson. "It's hard for maybe younger people, who have seen such big, spectacular stuff, to understand how earth-shaking that was. And we knew from the very moment we saw it that science fiction had changed forever."

My first page of random title suggestions for Book 1

JEDI DAWN  
JEDI ACADEMY  
JEDI STUDIES  
JEDI SEARCH  
JEDI QUEST  
JEDI MASTER, JEDI APPRENTICE  
THE JEDI PATH  
SECRETS OF THE JEDI  
JEDI SECRET  
JEDI WISDOM  
WISDOM OF THE JEDI  
THE NEW ORDER OF JEDI KNIGHTS  
*The New Jedi Knights*

None of these really grab me at the moment, but perhaps some combination will work. These are just some rough ideas



April 16, 1993

Dear Kevin,

Ahhh — just the kind of question I love to be asked.

Other ordinary English words for what Luke has: *Academy* comes from the name of a public garden near Athens where philosophers hung out and talked to anyone who'd listen. Another such garden was the *Lycum*, and today that's also a word for a school. Still another bunch of philosophers hung out at the *Stoa* — there were two or three of them, a kind of shopping mall open on one side, in the middle of town. This was where the "Stoic" philosophy got its name. Jedi *Lyceum*, Jedi *Stoa* . . . I dunno. And I don't at all like Jedi *Seminary*, even though one of the novelizations refers to Luke wearing a cassock. *Campus*, *cloister*, *quad* (that's the square of grass inside a cloister at Oxford or Cambridge) — I doubt it.

The Force is pretty clearly the Taoist *Ch'i*, though the usual translation of that word is "breath, spirit." The use of *ch'i* was taught in the *Shaolin Temple* or *Monastery*. I don't think you want either of those. In Japanese, *ch'i* is *ki* and its use is taught in a *dojo*. (The element *do* derives from the Chinese *tao*, "way," meaning both path and method, just as it does in English.) Jedi *Dojo* has an ugly grating sound to it. Also, *dojo* is perhaps not a word recognized easily in Europe. When we were over for the 1990 worldcon, I noticed advertising for *Teenage Mutant Hero Turtles* — the full phrase is English, not the local language, so I can't remember what country it was in.

*Cadre* is French, so I checked it in a French dictionary to see if there might be a usable related term. No luck; there was simply a stern notation that grammarians dislike the word in its current use for a trained person in authority. *Cadre* meaning a skeleton group of officers is a special use of a word meaning a picture-frame or a framework of any kind. No help there.

So we go to the classical languages. *Force* as a noun is *vis* in Latin, *bla* in Greek. As a verb, the stem is *cog-* in Latin, *dyn-* in Greek. To work is *labor-* or *erg-* respectively. *Laboratory*? Wrong connotations. Working with the Force: *Dynury*. (Trust me, the vowel does change to *u*. Think of *metallurgy* and *demiurge*.) Still, *Dynury* doesn't sound like an institution of learning, rather something that's learned there.

A Jedi Knight has his religio-mystical side, but he is not contemplative. If he practices any kind of meditation, it is something like the Zen swordsman's meditation of awareness of his surroundings. He does not think — "Trust the Force, Luke" — he acts. The Greek word for action is *praxis*, and the word is used in English to refer to the actual doing of something, as opposed to theory. *Practices* and *pragmatic* come from it. Again, *praxis* sounds more like what is learned, not the place of learning. Tacking on the common Greek ending for a place belonging to this-or-that, we get *Praxelion*; the more familiar Latinized version gives *Praxeum*. Jedi *Praxeum*? Well, Luke is going to have to explain what the place is all about, so he might as well define it: "a place for the learning of action." Or however you want to phrase it. I enclose dictionary photocopies, with notations.

If this doesn't help, ask again!

Best, Karen

## JEDI QUESTS, ANGRY ADMIRALS

In the late 1980s, Brian Daley, author of the *Han Solo Adventures*, proposed a *Star Wars* series to Del Rey that took a more mythological approach to the universe than the militaristic one Zahn would later write. Daley believed the adventures of Luke Skywalker after *Return of the Jedi* should have him focused on seeking out potential Jedi Knights as if he was King Arthur forming the Knights of the Round Table. Unaware of Daley's proposal, Anderson gave Luke a similar goal. In the three novels (*Jedi Search*, *Dark Apprentice*, and *Champions of the Force*) that became *The Jedi Academy Trilogy*, Luke's quest was to find beings sensitive to the Force so as to rebuild the Jedi Order. In doing so, Anderson anticipated the genetic connection to the Force that George Lucas would reveal in *The Phantom Menace*. Anderson created a Jedi-reader device that allowed Luke to detect and measure a being's strength in the Force. "It was a way that we could begin our Jedi search. Because otherwise, what do you do, go door-to-door and just try to touch somebody and see if you sense the Force in this one?" says Anderson. "[Or] have people bend spoons in front of you?"

Anderson also followed the military angle of Zahn's books, inventing an isolated Imperial weapons laboratory that was

inspired directly from Anderson's experience at Lawrence Livermore. Like the pulp stories of old about Japanese soldiers marooned on remote islands and then rescued years after World War II ended, Anderson envisioned these Imperials had been cut off from contact with the rest of the galaxy, and only when they emerged years later did they realize the Rebel Alliance had won.

To lead the facility, Anderson created Admiral Daala, a fiery commander who could challenge the fledgling New Republic yet was a marked contrast to Zahn's brilliant strategist, Grand Admiral Thrawn. "I wanted somebody who was a little more of a loose cannon," Anderson says. "I thought she was edgy, and dangerous, and a little bit unpredictable. And not the completely cool and analytical tactical genius."

He planned to kill her off in the second novel, *Dark Apprentice*, when his test readers revolted and threatened to "lock him in a closet like Kathy Bates from *Misery* until I wrote her back into the story," he says. He listened to them and then went on to feature her in a follow-up *Star Wars* novel, *Darksaber*. Almost 15 years after her last appearance in *Darksaber*, other authors would bring Daala back in the *Legacy of the Force* series, propelling her to new heights of villainy. "It's kind of a good thing that I did keep her alive, since she's now leading the Galactic Alliance," Anderson says, with a laugh.

Left: Anderson  
"The first page of my original proposal for the Jedi Academy Trilogy, which was approved by Lucasfilm. When I was trying to come up with a name for the Jedi Academy, I wanted an impressive word with the proper language roots. So I contacted Karen Anderson, wife of esteemed SF Grand Master Paul Anderson. I asked her to come up with a word, and she sent the attached letter with all sorts of explanations and derivations... for what eventually became the *Praxeum*, as used in my novels."

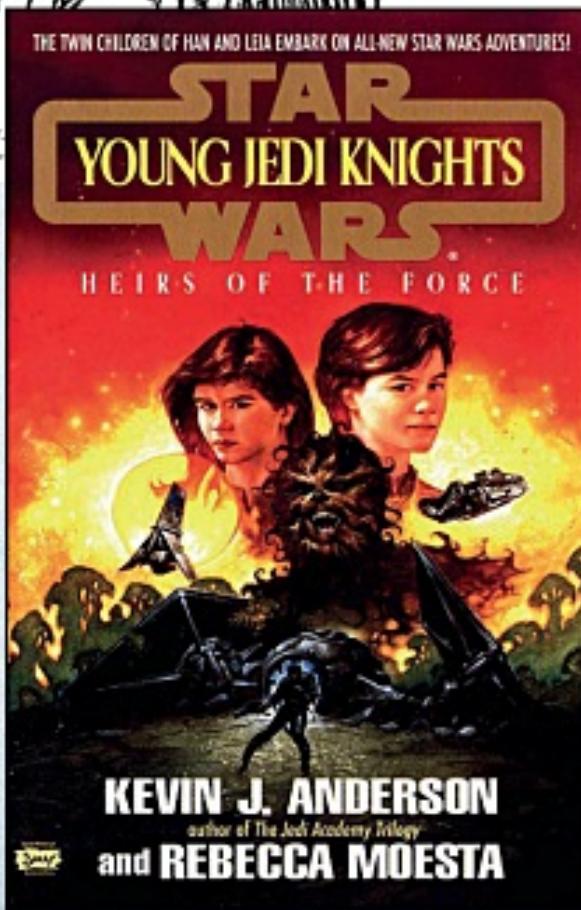
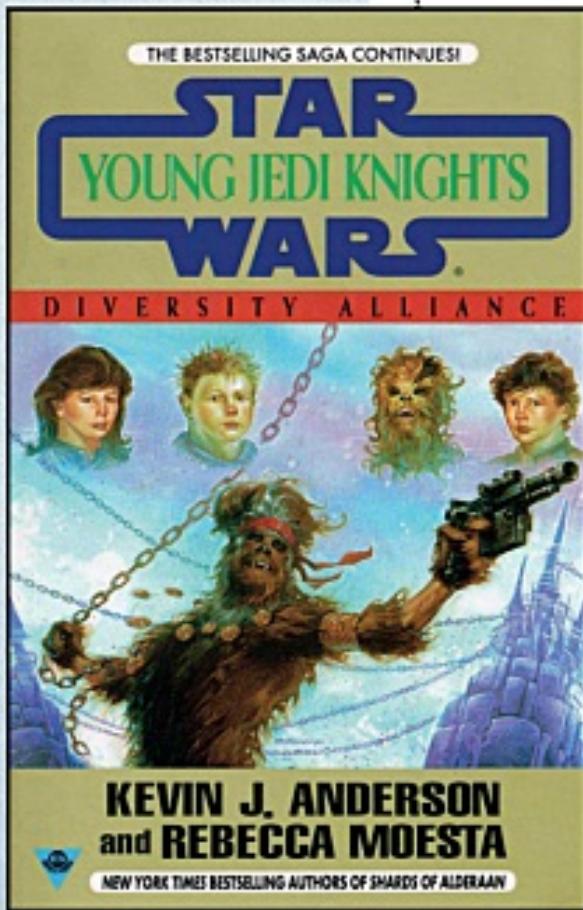
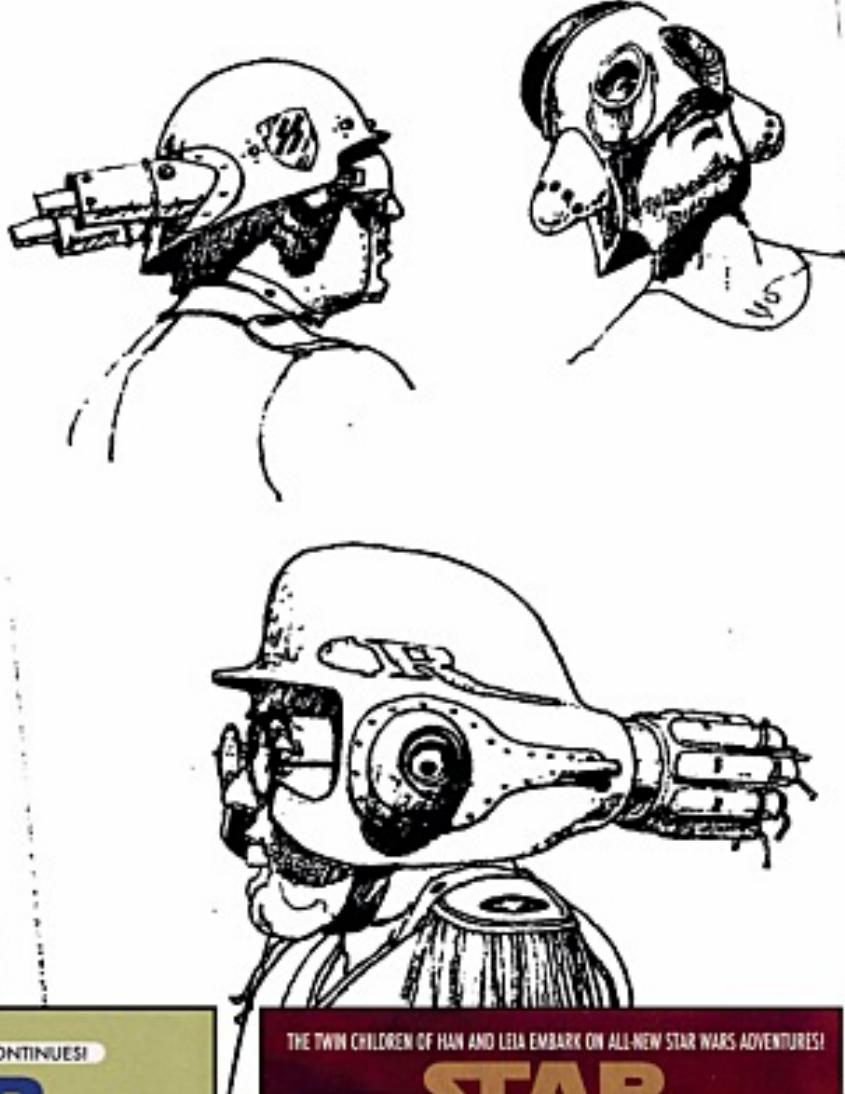
Right, opposite page, clockwise from the top:  
Anderson: "My original typed list of suggested titles for my first *Star Wars* novel (which became *Jedi Search*); *Star Wars Dark Apprentice*, *Star Wars Jedi Academy*; *Leviathan*

## CONNECTIONS OF THE FORCE

While writing *The Jedi Academy* Trilogy, a fan asked Anderson whether or not he was going to incorporate the elements of the Tom Veitch-Cam Kennedy comic, *Dark Empire*. Anderson hadn't heard of the Dark Horse series. Lucasfilm sent him the comics, but said he didn't have to take the story into account if he didn't want to. "I read them and I find out that Leia has another baby, the Emperor comes back, Luke goes to the dark side, and I thought this isn't really the sort of stuff you would forget the day afterward," he says.

Anderson contacted *Dark Empire*'s writer, Tom Veitch, and discovered Veitch was launching a prequel comic series about the Old Republic called *Tales of the Jedi*. The two men became good friends, and Anderson found a way to integrate more than just *Dark Empire* in his novels. Veitch invited Anderson to help script the second *Tales* series, *Dark Lords of the Sith*, and Anderson synergized his books with *Tales* by making Exar Kun, Luke's Sith antagonist in *The Jedi Academy* Trilogy, a central character in *Dark Lords*. Anderson would then take the reins from Veitch and script the rest of the *Tales of the Jedi* comics, going back in time in *The Golden Age of the Sith* and concluding the saga with *Redemption*.

Clockwise from above right: A Ralph McQuarrie sketch for *Star Wars: The Illustrated Universe*. Personal correspondence from McQuarrie to Anderson; *Star Wars: Young Jedi Knights: Heirs of the Force*; *Star Wars: Young Jedi Knights: Diversity Alliance*.





THE GLEANING,  
BRIGHT, HIGHLY ESTEEMED  
MEDAL OF TOLERANCE AWARDED  
KEVIN J. ANDERSON  
BY  
R.MQ.

-S-

BECAUSE HE IS FEELING BAD ABOUT  
NOT ACKNOWLEDGING BOOKS RECEIVED.  
INVITATIONS SEEMINGLY IGNORED ETC..

LOOK FORWARD TO SEEING NEW  
WORK ON THE STAR WARS UNIVERSE.

\*

I'M STILL FINISHING UP SOME WORK  
ON THE 'FORBIDDEN PLANET' REWAKE  
AND OTHER NOISENCE.

\*

R.

## SUN-CRUSHING CAREER

**A**ccounting for all the Star Wars projects Anderson has done would require a Holocron of its own. He's very proud of the fourteen books in the Young Jedi Knights series he wrote with his wife, Rebecca Moesta, and also his shepherding of the Star Wars Tales short story series, which remain among the bestselling Star Wars anthologies of all time. But one project close to Anderson's heart is *The Illustrated Star Wars Universe*, on which he partnered with Star Wars's original conceptual artist Ralph McQuarrie. For that book, Lucasfilm commissioned Anderson to develop the background of the worlds seen in new McQuarrie paintings. "That artbook was a special project for George, and he wanted it to be done right," Anderson says. McQuarrie was

about to retire and "he wanted this to be his last hurrah... to show off all of his work."

Since his time in Star Wars, Anderson's writing career has gone supernova. He writes eight to ten hours a day, seven days a week, publishing eight novels a year. He's expanded another famous sci-fi universe, that of *Dune*, in a series written with Frank Herbert's son, and has penned an original space opera he deems his masterpiece, *The Saga of Seven Suns*. As for returning to a galaxy far, far away, Anderson admits he finds learning the new lore intimidating, with over 140 Star Wars books on the shelves. But he believes the sequel movies will open new avenues for the Star Wars Expanded Universe. "I'm a fan, still, at the core, and I'm pleased to hear that there will be more movies made, which are going to inspire all kinds of new creative work. And I will be there watching it."

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*Champions of the Force*;  
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*Dan Shamble, Zombie P.I.* series (Kensington, 2011-now)  
*Clockwork Angels* with Neil Peart of RUSH (ECW Press, 2012)

Connect with Kevin J. Anderson on Twitter @TheKJA or [www.wordfire.com](http://www.wordfire.com).

"I'M A FAN, STILL,  
AT THE CORE."

## EXPANDED

Follow Michael Kogge on Twitter @michaelkogge.

## UNIVERSE

# McQUARREY REVISITED



**STAR WARS INSIDER'S EXCLUSIVE SPECIAL FEATURE  
EXPLORING ARTWORKS CREATED BY RALPH MCQUARRIE  
CONTINUES! THIS ISSUE: AN EXCLUSIVE "PRODUCTION  
ILLUSTRATION" BASED ON MCQUARRIE'S ORIGINAL CONCEPT  
DESIGN, AS PAINTED BY HIS FRIEND AND COLLEAGUE, ART  
DIRECTOR AND CONCEPT DESIGNER PAUL BATEMAN.**



**D**esigning a movie as visually rich and technically complex as the original *Star Wars* was an enormous undertaking, even for a team as talented as the one George Lucas assembled. It called for artists and craftspeople with endless imagination and a rare mix of creative and technical skills.

Luckily, concept illustrator Ralph McQuarrie never ran out of ideas! He could always add an additional little piece of magic to his creative output. Eventually, however, the time for preproduction design would come to an end; masks and costumes would have to be definitively approved and fashioned, models constructed, and sets built. Inevitably, a pile of concepts would be left to one side, hopefully for use in future projects.

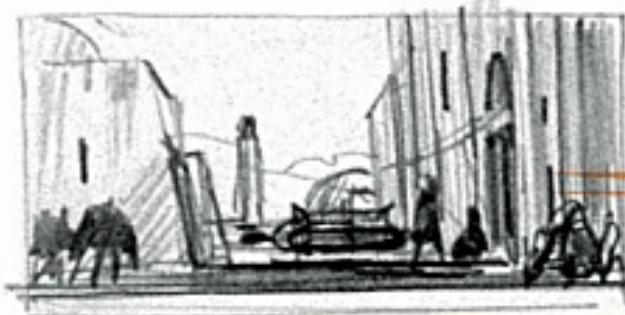
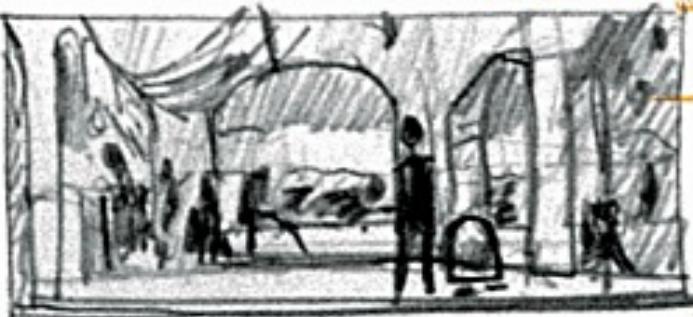
### A Wretched Hive...

This painting began with a couple of Ralph's smaller Mos Eisley sketches. As his pencil work on these was quite loose, I thought it would be fun to populate the scene with a bunch of Ralph's unused characters. The spaceport was a particularly fun challenge for the design team on Episode IV. "Scum and villainy" of all shapes and sizes would be needed, along with bizarre beasts of burden, otherworldly architecture, and beat-up landspeeders. Ralph came up with a wonderful menagerie of colorful aliens and droids. Some of these whimsical characters look as if they popped fully formed into his head, while others, such as C-3PO and R2-D2, he deeply explored in dozens of sketches and paintings.

Though the droids finished up looking very close to his later concepts, their evolution involved a lot of discarded ideas. As Ralph designed C-3PO between several consultations with George Lucas, he tried all kinds of approaches: round eyes, humanoid eyes, a pointed nose and no nose at all. He even popped a fin onto his head and gave him a six-pack! Our favorite astromech, R2-D2, also required a lot of thought. Ralph gave him a couple of arms per Lucas, added a bunch of eyes, and even tried removing his legs altogether. At one point, R2 rolled around on a large metal ball!

In the end, all the effort was definitely worth it, and after the UK art department translated the 2D into 3D (with quite a lot of work and their own artistry), Lucas finished with a pair of lovable icons that *Star Wars* fans have held fondly in their hearts for years.

I hope you enjoy my interpretation of Ralph's thumbnail sketches as much as I enjoyed painting them.



Above: Ralph McQuarrie's layout of the street scene.

Left: Ralph McQuarrie's sketches of Tatooine's weird, wonderful and often deadly creatures, as well as the droids.

### ABOUT PAUL BATEMAN

Paul is an art director and concept artist based near Pinewood Studios in London. He can often be heard on the popular podcast Rebel Force Radio. Follow him on Twitter @PaulRMO.

DIGITAL

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# BAD TO THE BIB

SCOTTISH ACTOR MICHAEL CARTER IS A CLASSICALLY TRAINED STAGE THESPIAN WHO IS MORE USED TO SHAKESPEARE THAN SCIENCE FICTION. NOT THAT THIS STOPPED HIM FROM BECOMING IMMORTALIZED AS THE VILLAINOUS BIB FORTUNA IN *RETURN OF THE JEDI*.... WORDS: CALUM WADDELL

**B**oasting what might just be the least loveable face out of the entire Star Wars universe, Bib Fortuna became one of the standout supporting characters in 1983's *Return of the Jedi*. The man that played him is the Dumfries-born actor Michael Carter, an erstwhile graduate of RADA, and well-practiced stage performer, who was completely unrecognizable in the third Star Wars film, hidden under a mountain of rubber that included, most famously, a huge slug-like tentacle that twisted around his neck. Now aged 66,

the good-humored Carter laughs at the weird and wonderful way that he became involved with Star Wars.

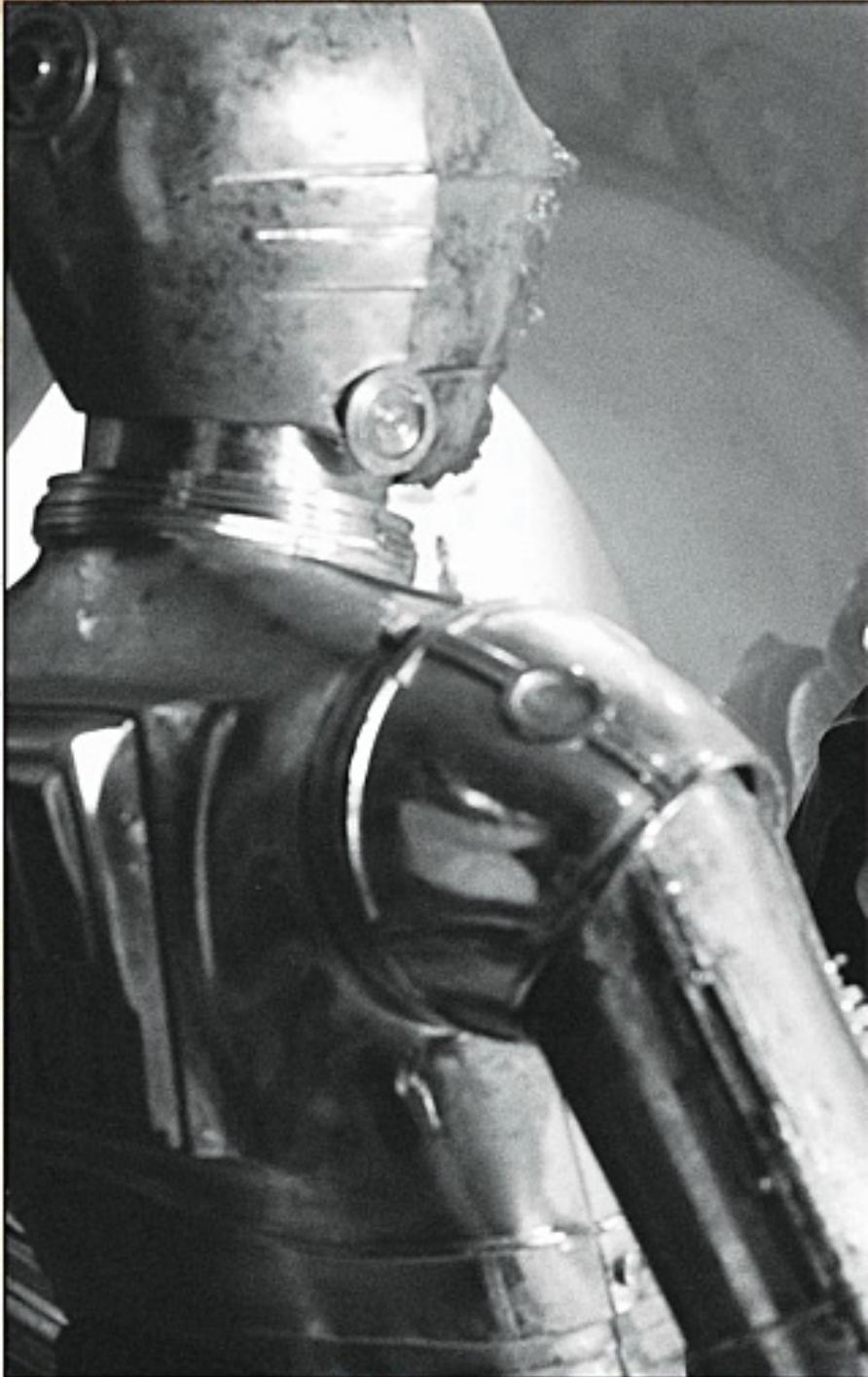
Indeed, thanks to some tawdry timekeeping and a minor misunderstanding, he almost never got to settle into the malevolent makeup of Jabba the Hutt's second-in-command.

"Richard Marquand was aware of my work and he asked me to meet him about this role he was casting in a film that he could not tell me anything about," begins the performer. "Unfortunately, my train was late and by the time I got to Elstree—

which was the studio where I was supposed to see Richard—he was in a meeting. So I told someone at the front desk that I had arrived and they forgot to tell anyone else. I recall sitting there for about an hour wondering if I was ever going to be called."

Finally, though, fate intervened...

"Richard Marquand came down the stairs and he walked right past me," continues Carter. "He was planning to leave for the day because he thought I had just not bothered to turn up. Thankfully I managed to stop him and he said, 'Michael, where the hell have you been?'



"I WAS ASKED TO MAKE A DECISION  
ABOUT SOMETHING I HAD NOT  
THE SLIGHTEST IDEA ABOUT."

I said, 'I've been sitting here for the past hour.' He laughed and replied, 'Well you better come upstairs in that case.' So he took me to his office and he said, 'There is a part of an alien in a science-fiction film that I would like you to do. It is about five weeks' work. Would you be interested?' I said, 'Well what is it? Can you tell me something about the story and my character?' He said, 'I'm sorry but I can't tell you anything. This is a top secret Hollywood movie. I can only tell you that you will be a lot of fun, it is a good job and you will be well paid for it.'

We start in three months." I said, 'I don't know if I can say yes if I don't know anything about it' [laughs]. Then Richard leaned across to me and said, 'Look Michael, do you want to do this for me? If you do, the part is yours.' That was the only time that a director had put me on the spot, right there, and basically offered me a paid role. But I was asked to make a decision about something I had not the slightest idea about."

Yet, with Marquand putting on the pressure, Carter admits that he relented and agreed on the spot...

"He was so serious that I thought I'd better just say yes," he laughs. "I was a working actor and it seemed silly to say no. Then he said, 'Right, if you are doing it then I don't mind giving you some more information.' So I said, 'Whatever it is, I'm in.' Then I was told, 'I am directing a movie called *Revenge of the Jedi*. Not *Return—Revenge*. And it is the third Star Wars film, but do not tell anyone.' So I went home and told my kids [laughs]. Of course I said to them, 'Whatever you do, do not tell anyone.' Then the next day, my daughter came in after school and she

was crying her eyes out because she had told her best friend who was a huge Star Wars fan."

## A PUNISHING PROCESS

In preparing for the part of Bib Fortuna, Carter's insight was similarly vague...

"The only description that was given to me mentioned that he was an alien—and not a very nice one," he chuckles. "They explained it was going to be a big makeup job, although I never expected it to be as big as it was. I was given my section of the script, because everything was under a lot of secrecy, so I knew I was going to be speaking a nonsense language. However, I did not know what I was letting myself in for when it came to having to wear so much makeup. It did come as a bit of a shock."

Still being relatively new to film roles, Carter admits to being eager to please. As such, he ended up spending three months undergoing extensive makeup casts and tests for Bib Fortuna. Somewhat inevitably, it was quite a punishing process...

"I was frequently up at Elstree Studios during the next three months," he continues. "I got my head and my hands molded so, even though it was only five weeks work on the actual movie, I was attached to the role for quite a long time. After all the makeup stuff, I was really looking forward to getting started. And because I had gone through those three months of preproduction, they gave me a *Revenge of the Jedi* sweatshirt—and these were only given out to the crew. So that made me an honorary crewmember, which I thought was great."

Such a sweatshirt would likely fetch a fortune on eBay today, although Carter laments that this injection of income is never going to take place.

"I gave the sweatshirt to my son and he gave it to his best friend," sighs the actor. "I can only imagine how much it is worth today [laughs]."

Carter also maintains that if he had any say in the design of Bib Fortuna, he probably would have asked for the makeup prosthetics to be a little less extravagant.

"There are a lot of things I would change about the character," he smiles. "The makeup would be the most obvious one. I couldn't do anything under all of that stuff that they put on me. I wish I could have turned up and acted under a T-shirt and a jacket or something. You have to remember that I was a big pile of moving rubber [laughs]. And when I wasn't moving, I was like a piece of furniture. In fact, I half expected people to stub their cigarettes out on me!"

The actor has one particularly vivid memory from the *Return of the Jedi* set



"I WAS EXHAUSTED UNDER ALL THE MAKEUP I WAS WEARING!"



involving co-star Carrie Fisher. For many young boys, the sight of Princess Leia wearing her "slave" bikini was hard to forget. According to Carter, though, being in close proximity to one of the most famous images of screen sexuality in sci-fi cinema history was not especially exciting.

"I was exhausted under all of the makeup I was wearing," he mentions. "And although she was wearing a lot less than me, Carrie was exhausted too. But I do have a funny story from that scene with her in the famous metal bikini. Richard Marquand came over and told me that I had to lift her up for one scene and hold her close to Jabba so that he could kiss her. So I mentally assessed Carrie's weight. Well, I definitely got it wrong. When we did the rehearsal, I picked up Carrie and went to pull her really close to Jabba. Unfortunately, she weighed far less than I imagined and I almost pushed her straight into the mouth of the Jabba

puppet! She was so light. There really was nothing to her. And, of course, she was disgusted at the sight of Jabba's mouth and she screamed [laughs]. I don't blame her either. Jabba was just rubber of course, but it was horrifying to look at when you were standing right next to it."

## FROM WEREWOLVES TO TWI'LEKS

Of course, when it was released, *Return of the Jedi* was a huge success. Thanks to the cliffhanger that climaxed *The Empire Strikes Back*, audiences were eager to find out how the trilogy progressed and ended. Interestingly, Carter would become somewhat surprised at the immediate cult following that Bib Fortuna acquired among *Star Wars* fans...

"The first *Star Wars* movie passed me by entirely," he admits. "In fact, to be



Clockwise, from top left: Bib Fortuna in a panicky mood; the sinister Twilek enraged; Jabba's most loyal allies share a drink; Luke Skywalker (Mark Hamill) Jedi Mind Tricks his way to an audience with Jabba.

perfectly honest, I never even saw it. I did go and see *The Empire Strikes Back*, but that was only because I was working with Anthony Daniels at the time in the theatre. He was talking about his role in it and I thought I should go and see it and find out more about this See-Threepio character [laughs]. When I acted in *Return of the Jedi*, it was just another job to me. I had no idea that my character, or even the film, was going to last this long."

Aside from *Return of the Jedi*, Carter's most famous fantasy film role is undoubtedly in 1981's classic horror-comedy *An American Werewolf in London*. Directed by John Landis, this brilliant splatter-spoof casts Carter as a businessman who is chased around Tottenham Court Road's underground station by the titular lycanthrope before being pounced upon and mauled. According to Carter, this was a job that went for the jugular in more ways than one...

"I almost died for real making *An American Werewolf in London*," he sighs. "I got an awful dose of the flu and was due to start filming that movie two or three days later. I went to my doctor because I was losing weight. I had lost 28 pounds in a week and he said to me, 'There is this awful flu in the country right now, Michael, and I am afraid you have caught it.' I said, 'Well I have to work in just a couple of days and I need to know I will be alright.' He said, 'Probably not—it has already taken out two of my patients. So be it on your own head if you do not listen to me.' So two days later, I went to Tottenham Court Road station, feeling like death. The first thing John Landis said was, 'Hello Mike, you are going to be doing a lot of running tonight. We didn't pick you for your talent but rather for your athleticism.' We shot my scene on a Steadicam. There was one point at 4am in the morning where I stopped and put my head between my legs

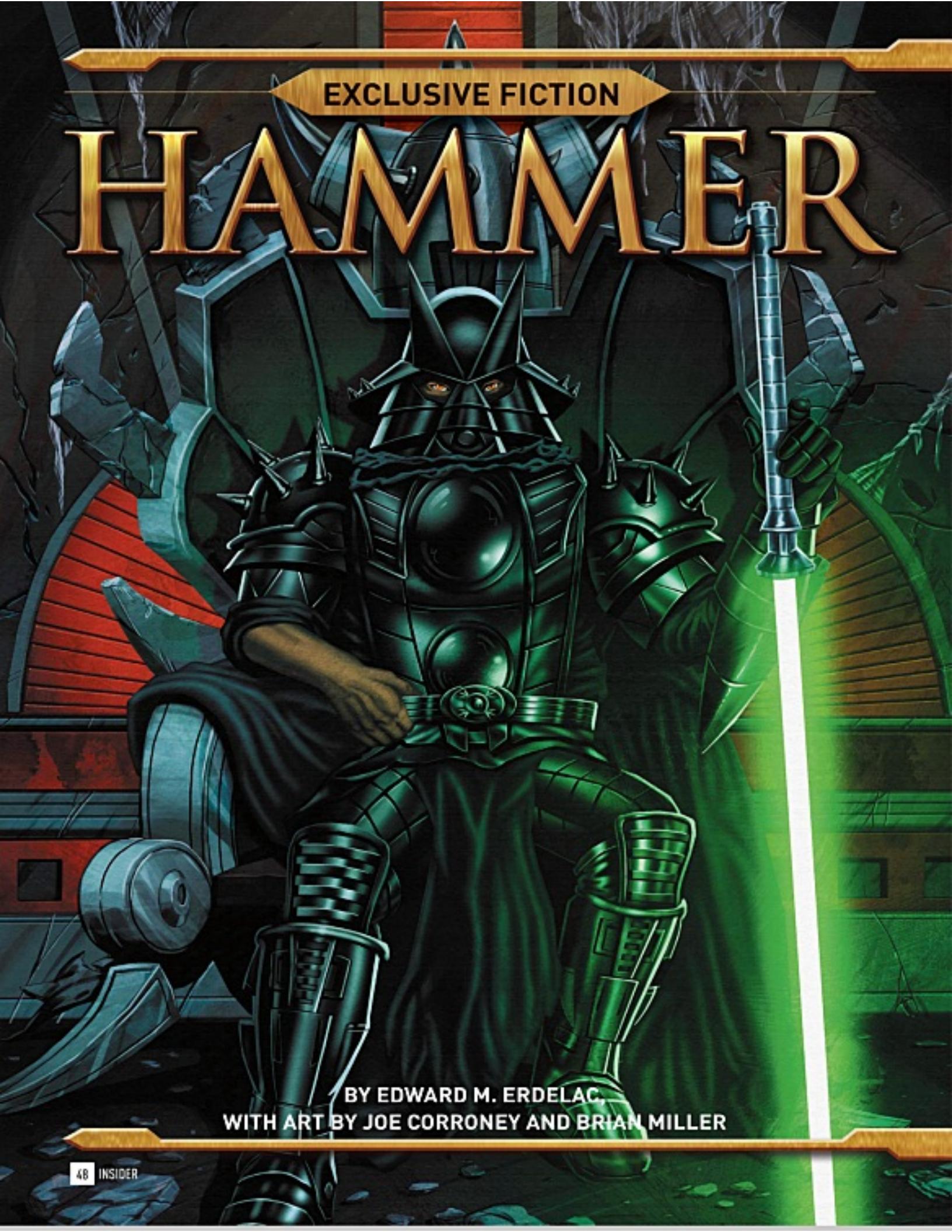
trying to get some air back into my body. I was exhausted and hot and feeling as ill as I ever have. I will never forget that night, but the show must go on. The fake blood they poured on my face really stuck to me and I had to scratch it off. I could feel my skin pulling away with it. It was quite unpleasant but, in a way, I guess that prepared me for the rubbery nightmare I had with Bib Fortuna two years later!"

Carter admits, though, that despite the makeup agonies that went with *Return of the Jedi*, he would happily sign on to play another *Star Wars* character were the opportunity to present itself. Moreover, he is excited about the potential for *Episode VII* to reinvent space-opera cinema for a whole new generation...

"I am curious about what happens next," he nods. "I will be watching the new movie. I still get three or four letters a week, every week—and that has happened ever since the movie came out. It is astonishing. Bib Fortuna lives on."

EXCLUSIVE FICTION

# HAMMER



BY EDWARD M. ERDELAC,  
WITH ART BY JOE CORRONEY AND BRIAN MILLER

**T**he hilt of the lightsaber hummed in Telloti Cillmam's hand as the blade hissed to life and cast the wall of inscrutable carvings in a green glow. It wasn't Telloti's lightsaber. He would never build one of his own. And yet here was Master Ryelli, content to use his own lightsaber as a light source.

"Hold it steady," Master Ryelli directed, muffled by his breath-mask, wrinkling his balding brow as he stooped and ran a three-fingered hand across the ancient stone. Master Ryelli had lost those fingers in the Petranaki Arena on Geonosis three years ago, just as he had lost his Padawan, Lumas Etima. Telloti had known Lumas. They had been initiates together in Boma Clan as younglings at the Jedi Temple.

Although Telloti had dueled and bested Lumas and most of the other Initiates during the Apprentice Trials—before finally succumbing to Wollwi Enan, a girl from Berchest—Master Ryelli had selected Lumas as his Padawan learner. No Master had claimed Telloti. He had been transferred by the Council of Reassignment to the Explorer Corps. For seven years he had been a Pathfinder pilot in the Corps. What else could he do? He had never known any other home but the Jedi, had been taken too young to remember his parents or his home on Taanab. He had nowhere else to go. From infancy, he had been told he was special, that the Force had chosen him. But the Force had apparently changed its mind.

The war was in its fourth year. A war against a real Sith Lord, the kind Masters Piell and Nu had told him stories of as a boy. Telloti ached to join the fight. He thought maybe if he could prove himself a warrior, the Council would reconsider its decision not to train him. It wasn't unheard of. Master Kenobi had languished in the AgriCorps on Bandomeer before Qui-Gon Jinn had finally seen in him what others had missed and taken him on as his apprentice. Look at Kenobi now.

But there was little chance of that under Ekim Ryelli. After being wounded at Geonosis, after Lumas' death, Ryelli had requested this duty. He was an archaeologist, and wanted to be as far from the war as possible, digging in the dirt and scrutinizing pottery shards.

The war was close. Closer to Telloti than it had ever been. Ord Radama, where they had departed for their latest expedition, had belonged to the Separatists only last year. But he knew it was winding down. Soon his chance to prove himself would be lost. He had always thrived to Master Piell's stories of the Jedi Knights and their clashes with the Sith. It seemed unfair to him that he should be sidestepped by history, even as it was unfolding only parsecs away.

"I don't recognize these letters," Ryelli admitted.

"Really?"

That was a surprise to Telloti. If it was old and forgotten, surely Ryelli was familiar with it.

"Can't you read them?"

"Given time," Ryelli said. He captured images of the wall with his datapad, then reached for his lightsaber. Reluctantly, Telloti handed it over. It receded into the hilt, bathing them in darkness.

"Check your light now," Ryelli suggested.

Telloti pursed his lips. He had forgotten to charge the portable torches before they'd left the ship, and had recharged

his own battery with his datapad rather than turn back. He flicked the torch on, and a cone of light spilled across the floor.

"Good," said Ryelli, keying his comm. "Staguu, do you read?"

Their Givin astrogator's voice crackled over the comlink. He had remained aboard their ship on a flat area outside the structure.

"Everything all right, Master?"

Staguu Itincoovar had failed his Apprentice Trial as well, but Ryelli had requested him for the Explorer Corps. His race had a gift for astrogational computation which his latent Force ability enhanced. It was an exceptional talent, but the only one the bony, awkward humanoid possessed.

Ryelli called Staguu his best kept secret. He had plotted the course here to the remote world of Nicht Ka almost without the aid of the navicomputer. Ryelli joked that the Navy would snatch him away for service on some cruiser if they weren't careful. That kind of talk rankled Telloti. What if Ryelli was thinking of training him? Telloti's heart shriveled to think he might be passed over again. He had a destiny. He knew he did. They had told him so, ingrained it in him. Why had the Jedi, why had the Force itself, abandoned him?

"Yes, I'm going to upload some images to the ship's computer. Can you run them through the philology database and transmit me any results?"

"Certainly."

Ryelli hunkered down on a broken column and Telloti watched his face in the glow of his datapad. His eyes went to the scarred, three-fingered hand holding it. A droideka had done that on Geonosis, blown the lightsaber from his grasp. Ryelli could have had the fingers replaced with cybernetics, but he refused. Once Ryelli had told him it was a reminder, but of what, Telloti hadn't asked. Lumas, maybe? Weren't the Jedi supposed to forgo past attachments? How had a man like Ryelli ever become a Jedi Master? And why hadn't Ryelli chosen him as an apprentice that day? He had never asked. After a moment, Ryelli looked up.

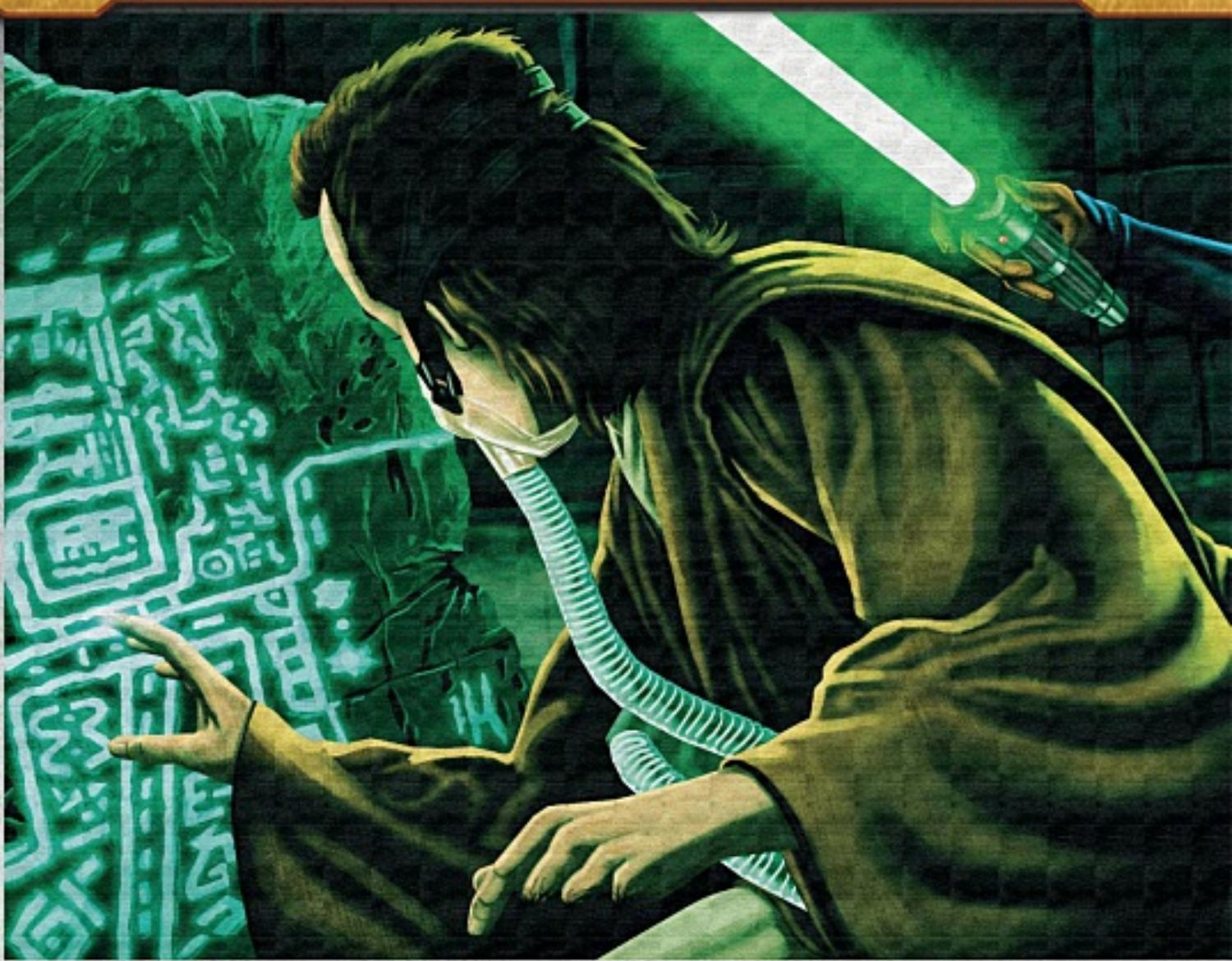
"This may take some time, if you want to look around."

Telloti nodded and turned away from the older man. He wandered the corridors of the ancient structure, his torch-light sliding along the stone. Nicht Ka was a world lost to memory along the old Nache Belfia loop that had marked the frontier of the ancient Sith Empire. Ryelli, excited by the prospect of re-surveying it, had jumped at the chance now that it was once again within Republic space, ostensibly inside the 11th Army's expanding lines. It was no Korriban scattered with forbidding tombs and ancient statues, however. It was a cold, barren rock, lashed by ammonia rains and uninhabitable. Yet Telloti's sensors had detected this hexagonal stone structure set into the broken foothills of the southern mountain range upon entering the atmosphere.

Why anyone would bother to engineer a shelter on this desolate rock was anybody's guess. No one had been here in ages.

Telloti followed the dark corridors aimlessly, hearing the voice of Ryelli and the squelches of Staguu echo behind him. The light of his torch caught a reflective glint from a dark

## THE WAR WAS IN ITS FOURTH YEAR. A WAR AGAINST A REAL SITH LORD, THE KIND THAT MASTERS PIELL AND NU HAD TOLD HIM STORIES OF AS A BOY.



chamber. Tellotti tensed and touched his sporting blaster, but remembered the sensors had detected no lifeforms.

He passed into the room cautiously. The air was cooler here. There was a dais and alcove set into the back wall. A stone block chair stood atop the dais, and seated on that was a colossal figure forged in reflective black metal. Strange, that metal. He had made tracks across millennia worth of dust on the chamber floor, but the surface of that giant figure shone undimmed, as though nothing would settle on it.

Tellotti shined the light across the dais. The broad shoulders of the figure were adorned with wicked spikes, its head an upswept, sinister great helm. A skirt of plated steel encircled its upper legs. It had apparently been vandalized at some point. There was a crooked molten scar across the neck, and the right

TELLOTTI SHINED THE LIGHT ACROSS THE DAIS. THE BROAD SHOULDERS OF THE FIGURE WERE ADORNED WITH WICKED SPIKES, ITS HEAD AN UPSWEPT, SINISTER GREAT HELM.

arm was missing entirely from the elbow down, the stump hollow. It was no statue, he realized, but an archaic suit of battle armor.

He came closer, fogging his breath-mask in excitement. Ryelli would be ecstatic at this discovery. Tellotti started to call him, when his eyes fell upon a long object lying on the dais between the metal-shod feet of the figure.

It was an archaic, two-handed lightsaber.

Tellotti hesitated. He could take the weapon, slip it into his pack before Ryelli came. It probably didn't work, but he could tinker with it, get it working again, maybe. Ryelli would never know.

He knelt down and reached out to take it.

As soon as his fingertips touched it, a wave of cold air blew over him, through his clothes, his skin, through his very soul. He shivered.



The right-hand gauntlet fell from the bent knee of the seated figure and clamped down over his hand, the whole suit lurching forward, suddenly animate.

No, just shifted, that's all.

He pulled away, skin rippling, but the metal fingers groaned and closed tightly around his wrist.

He put his foot on the dais and pulled. The suit fell forward with a clatter, the great helmet tumbled from the shoulders, and a fine white cloud of bone dust roiled from the neck. Telloti clenched his eyes against the stinging chalk even as it filled his nostrils, choking him. Behind his eyelids, he saw things. A shimmering shadow towering, legions of red skinned warriors spread out to the horizon of an alien world, chanting. "Adas! Adas!" He saw enormous alien warships cast their shadows across the multitude, which raised their pikes in defiance. He saw a gleaming axe cutting down gray amphibian warriors seven at a time, wielded by his own red hand. He saw fire rain down, decimating cities, smashing towers flat. He saw strange stars and the darkness in-between, and a thick book of strange writing, like what they had found on the wall. The axe became a hammer, ringing blows on sheets of glowing metal in a dim workshop, bending it into the form of the ebon armor.

He heard a voice.

"Do not worry, my disciple. You will have your place in the history of the galaxy. You will go where I cannot and help restore the glory of the Sith, Warb Null."

He felt pain, searing, his flesh pressed against superheated iron. Was it real? No, more images. Roaring beast riders. Jedi. The clash of battle, just as Master Piell had described it. Exultation. Blood. Then, a single Jedi (*Ulic Qel-Droma* his brain screamed) fighting ferociously towards him, cutting away his hand, passing his green blade through his neck.

He shrieked.

Died.

When Telloti opened his eyes again, the helmet was in his hands, poised over his head, its dark iron hood casting a shadow over his blinking eyes. Inside, secret glyphs glowed with orange light, waiting to brand his cheeks, imbue him with their power.

He had shed his clothes. He was wearing the armor. Only the brown skin of his right hand and face were uncovered.

"Stop!"

He whirled.

Master Ryelli stood in the door in his brown robes. His lightsaber hummed in his malformed hand. "Take that off, Telloti," Ryelli urged, a tremor of something in his voice. Fear? It excited him to think a Jedi Master was afraid of him.

"It's of the Sith. This place...it's a tomb of some kind. That armor...it's infested with the dark side of the Force."

The dark side? With this kind of power, he could be a hammer to crush the dark side. What did Ryelli know? He had no insight at all. Why shouldn't he take this armor for himself? It had power in it. Real power. He could feel the Force like never before. With it, he could be a warrior. He could join the war, cut his way through legions of battle droids and take the Count of Serenno's head, be the hero the Republic needed.

"Why did you choose Lamas over me that day, Master Ryelli? What did you see in him that you didn't see in me?"

"We can talk about that later," Ryelli said, advancing into the room.

"Maybe you were afraid I'd be a greater Jedi than you. Is that what you thought?"

"You're not thinking clearly."

"You're afraid now, aren't you? Were you afraid on Geonosis? Is that why Lamas died?"

Ryelli shook his head, grimacing. He would not let Telloti leave with the armor. That was plain. He would send it off to EduCorps to sit in some corner of the Archives.

"You have your lightsaber out, Master. Do you want to fight? I have a lightsaber here...."

"Tellotti, it's the armor...."

"No. You're wrong. You've always been wrong. If I'd been at your side on Geonosis, there'd be no war now. I would've killed Dooku. I would've crushed the Confederacy in its cradle. As a matter of fact, you've only been right about one thing, Master," he grinned as he slid the helmet over his face and felt the runes inside burn his flesh. He did not cry out. It was no more than a fervent kiss. He ignited the long green blade of the ancient lightsaber. "This is a tomb."

Ryelli charged.

The armor was like a web of conduits. It drew the Force into him. Tellotti felt it surging through his blood vessels, contracting muscles, swinging his arms up to defend the downward stroke of Ryelli's lightsaber almost before Tellotti could even think it. He was fast. So fast. And strong.

## THE EMERALD SABERS FLASHED AND BUZZED AS THEY CLASHED AND WERE BATTED ASIDE.

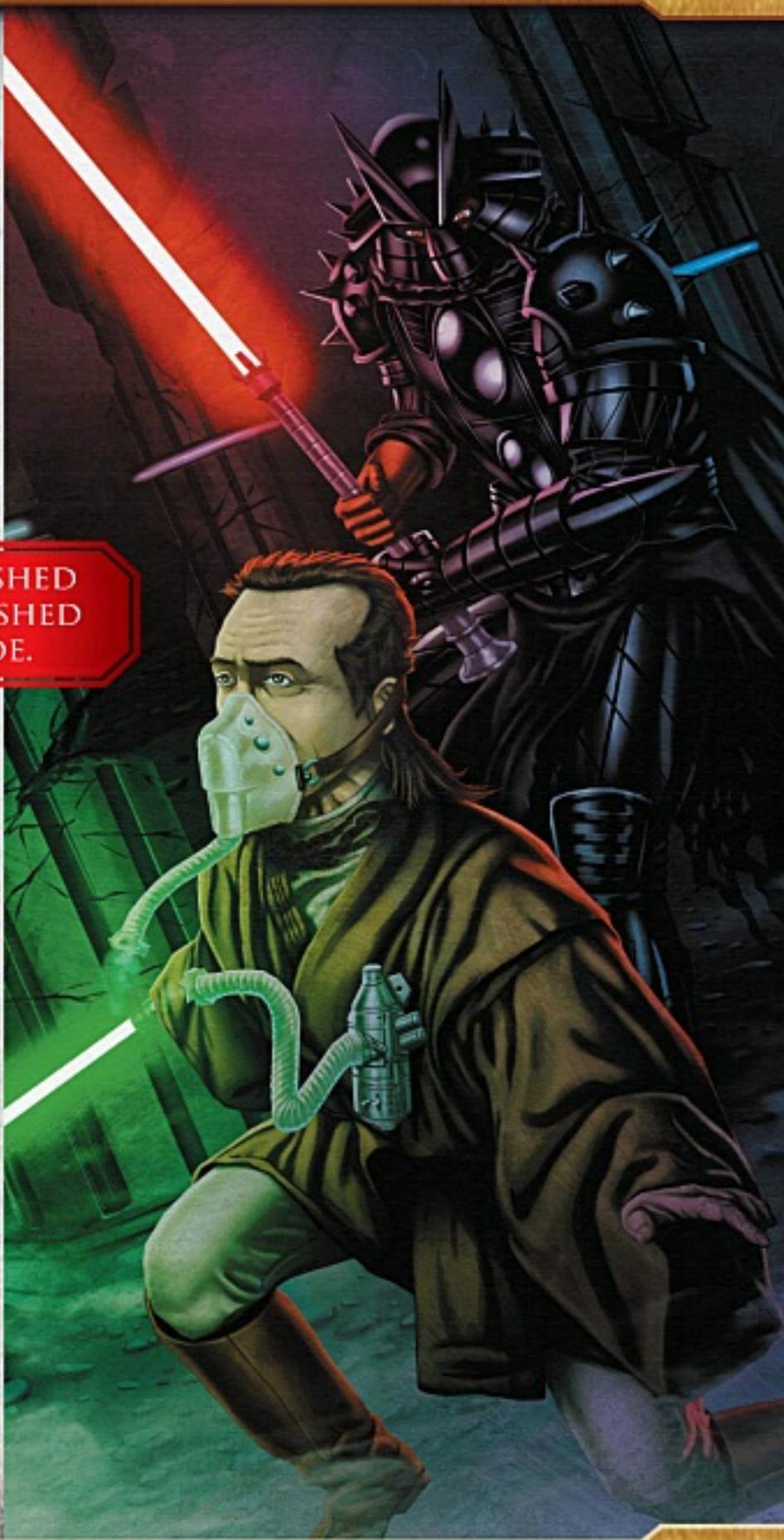
He drove Ryelli back with shuddering blows. The emerald sabers flashed and buzzed as they clashed and were batted aside, inadvertently hewing chunks of glowing stone from the walls. Tellotti grinned ecstatically behind his grim metal face. His heart thundered.

Ryelli seemed so small now. Was he himself larger? He felt immense. Ryelli's blade skimmed his shoulder, sending sparks cascading into the air. He laughed. He hadn't even felt it. He forced Ryelli out into the corridor, and there locked blades with the Jedi Master. Master. What right did he have to that title? This squinting bookworm? This ditch digger? He looked for greatness in small, broken things, and failed to recognize it when it towered over him. The blades squealed and sizzled. Something strange happened. Ryelli forced him back. The Jedi Master with the mangled hand was winning. His expression grew serene. Why was he so calm? It was infuriating, like the face of that girl Enan during the Trials all those years ago, when she'd made a fool of him. Ryelli's blade angled ever closer, forcing the great two-handed lightsaber of Warb Null down. Tellotti's left knee buckled and clanged against the stone floor.

The archaeologist was stronger. How could that be?

Stronger....perhaps, but not smarter.

Tellotti knew the weapon in his hands. Somehow, he knew it. He had fashioned it, millennia ago. Or rather, the man in his vision, Shas Dovos, the man who became Warb Null, had, inspired by the dark teachings of Freedon



Nadd and dread King Adas before him. He knew these things. He had their memories, their wisdom, the cunning of the Sith.

His bare thumb felt along the length of the two-handed hilt to a small toggle, and as Ryelli forced his superior position, bearing down with all his strength, Tellotti triggered it and sidestepped.

The extra-long green blade of the ancient lightsaber retracted into the hilt. In the same instant, the butt sprang open like the maw of a sarlacc, revealing a hidden, secondary emitter. A blade of red energy erupted from it, the ingenious mechanism within realigning and refocusing the power in a nanosecond.

Without the resistance of the green blade, Ryelli stumbled forward, dangerously off balance. Tellotti shifted his grip and flipped the new red blade over, slicing neatly through the nape of Ryelli's neck. The Jedi Master tumbled to the floor. Tellotti straightened, listening to the sound of his own breathing, feeling his heart pounding deep behind the black shell of his breastplate.

Ryelli's comlink began to beep.

He stooped and picked it up with his bare hand. He would need to fashion a new gauntlet to replace the one Qel-Droma had destroyed.

He triggered the comm.

"Master," said Staguu. "I'm getting an urgent message from Coruscant. It's from the Jedi Temple beacon and it's repeating. It says the war is over!"

The comlink slipped from Tellotti's fingers, clattering beside his steel boot.

"Did you hear that, you two? It's over! We've won!"

The glee in the Givin's voice. He laughed. He was actually happy.

Tellotti raised his foot and crushed the comlink beneath his heavy heel.



He roared unintelligibly behind the metal helm, ignited the red-bladed lightsaber once more, and chopped at the stone walls and floor in his fury, carving deep gouges, like the marks of some caged beast.

This couldn't be—not when he finally had the power to seize his destiny.

It had to be a lie.

He stalked down the hallway toward the exit.

Tellotti wrenched the body of Staguu from the chair at the communications console, and replayed the message himself.

*"Calling all Jedi. This is Supreme Chancellor Palpatine. The war is over. I repeat, the war is over. All Jedi are ordered to return to the Jedi Temple immediately. You will receive further instructions when you arrive."*

He drove his mailed fist into the speaker, silencing the wizened voice in an explosion of sparks.

He stood then, alone in the cramped cabin of the Pathfinder, over the broken body of the astrogator, listening to the rain pattering the hull, watching the acrid-smelling ammonia streak from his shining metal hide as though repelled by its power, thinking furiously, feeling his heart slide into the deepest pit of his stomach. The old man's words played and replayed in his fevered brain.

*"Calling all Jedi. The war is over. All Jedi are ordered to return... The answer was there."*

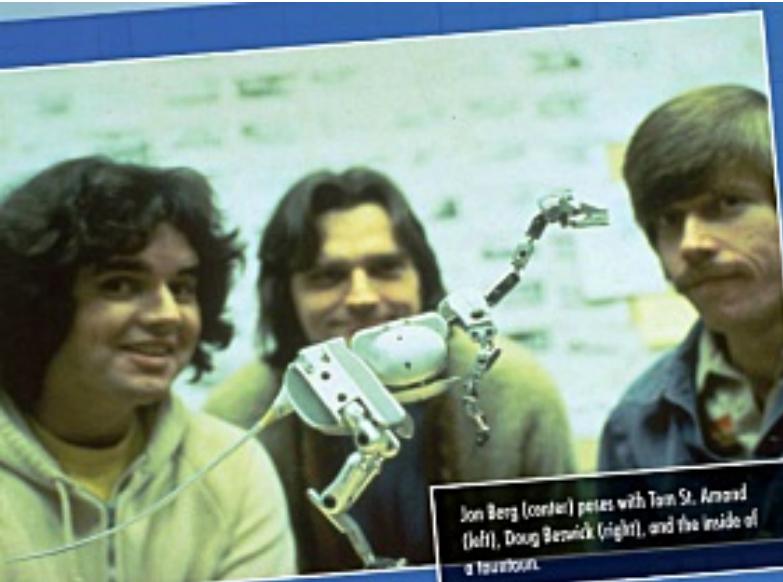
That message was not for him. He was no Jedi. He went to the controls

and fired up the converters, chuckling to himself.

Maybe this war really was over. But it was a big galaxy. There was always war somewhere. There were voices in his ears, whispering of glories and triumphs past and yet to come. Dark, hissing voices that promised him secrets, and bade him use those secrets to great and terrible ends.

But not in the name of Tellotti Cillmam'n. That was not even a Jedi's name, and he was now something more.

He was Malleus. The Hammer of the Dark Side. ♦



Jon Berg (center) poses with Tom St. Amour (left), Doug Beavick (right), and the inside of a robot.



Supervising the AT-AT attack during the making of *The Empire Strikes Back*.

# CREATURE CREATOR

FORMER ILM MANAGER (1980-1985), THOMAS G. SMITH, INTERVIEWED JON BERG IN 1985 FOR HIS BOOK, *INDUSTRIAL LIGHT & MAGIC, THE ART OF SPECIAL EFFECTS* (1986, DEL REY/BALLANTINE). WHILE PORTIONS OF THE INTERVIEW CAN BE FOUND IN THE BOOK, HERE, FOR THE FIRST TIME, IS THE FULL CONVERSATION!

**T**homas G. Smith: When did you first get interested in making creatures for movies?

**J**on Berg: I was born and raised in the Los Angeles area. One of my earliest memories was when my older sister took me to see a film called *Mighty Joe Young* (1949). I was fascinated by the ape and she tells me I held my hands over my eyes, I was so scared. But I remembered seeing images from the picture more like a bad but mesmerizing dream. It apparently made a big impression on me. Then, when I was older, I saw lots of Disney TV shows and movies and Ray Harryhausen films. Ray was an inspiration to all of us who loved creatures and stop-motion animation. It all made a big impression on me, but not like *Mighty Joe Young*. That's something I'll never forget.

When did you first try to make a creature yourself?

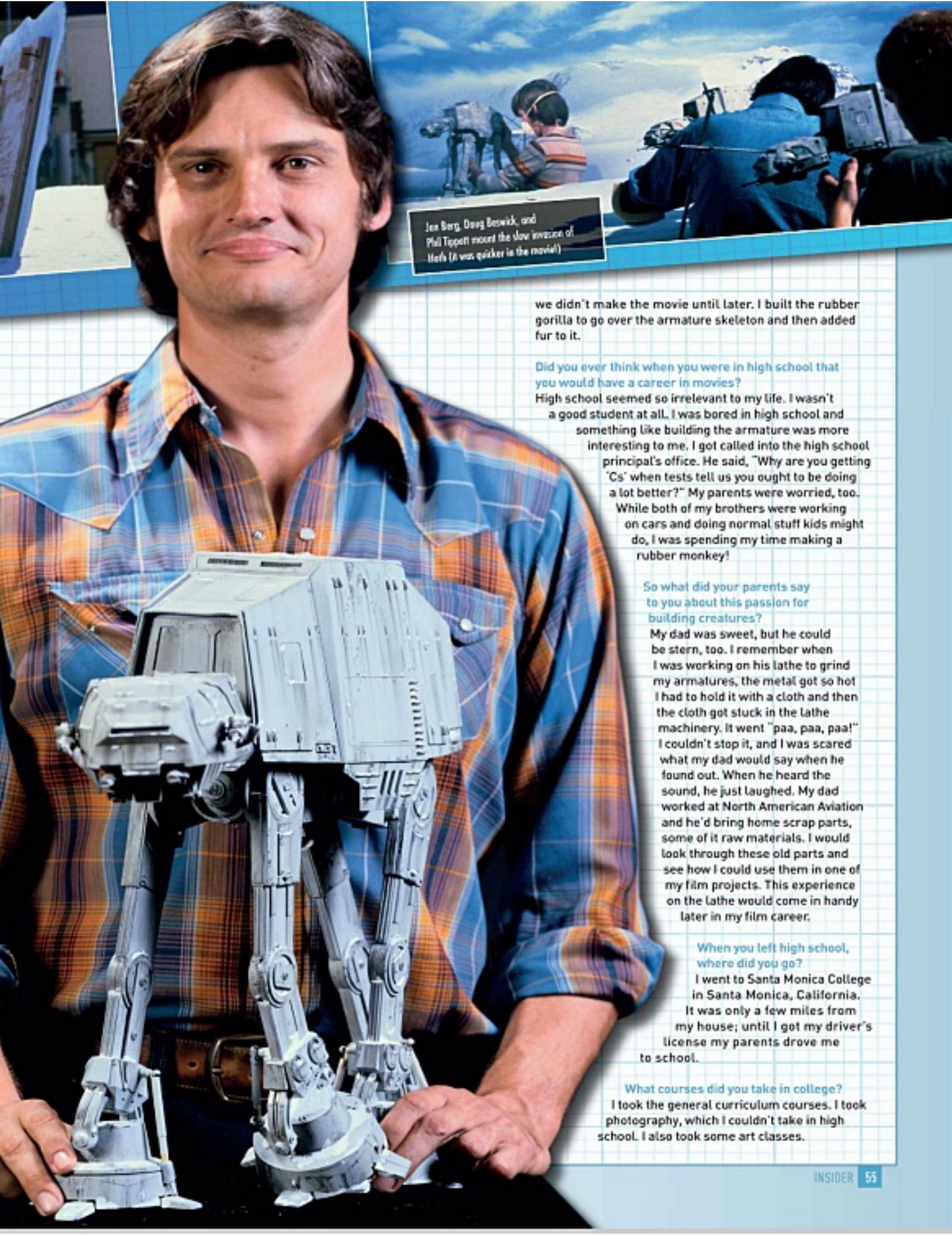
I first started sculpting with clay and invented games using little clay creatures. Then, when I was in grade school, I used to make little flipbooks, stick figures drawn so they move on a pack of cards. When you flipped them, they seemed to come alive and dance around the paper. It was a good way to learn how movies worked. But I didn't get into taking pictures till after high school. I worked with a friend who had an 8mm movie camera. The camera didn't take single frames, so we had to click the shutter as quickly as we could and usually got more than one frame.

Reverting to my *Mighty Joe Young* thing, I made a little gorilla. I tried some stop motion with the gorilla puppet. This was before we tried to make our own movie.

Did you have a metal armature inside with joints and all?

Oh yeah. I found a magnifying glass that had a ball and socket support so I copied that for my gorilla. I located books about it, but had to learn how to make the right size armature for my gorilla and then there was the trick of getting the metal armature skeleton inside the rubber puppet. I built the metal parts by myself. I had to machine them on a lathe.

Were you still in high school then? When I built the puppet I was, but



Joe Berg, Doug Beswick, and Phil Tippett mount the slow invasion of Hoth (it was quicker in the movie!)

we didn't make the movie until later. I built the rubber gorilla to go over the armature skeleton and then added fur to it.

**Did you ever think when you were in high school that you would have a career in movies?**

High school seemed so irrelevant to my life. I wasn't a good student at all. I was bored in high school and something like building the armature was more interesting to me. I got called into the high school principal's office. He said, "Why are you getting 'Cs' when tests tell us you ought to be doing a lot better?" My parents were worried, too. While both of my brothers were working on cars and doing normal stuff kids might do, I was spending my time making a rubber monkey!

**So what did your parents say to you about this passion for building creatures?**

My dad was sweet, but he could be stern, too. I remember when I was working on his lathe to grind my armatures, the metal got so hot I had to hold it with a cloth and then the cloth got stuck in the lathe machinery. It went "paa, paa, paa!" I couldn't stop it, and I was scared what my dad would say when he found out. When he heard the sound, he just laughed. My dad worked at North American Aviation and he'd bring home scrap parts, some of it raw materials. I would look through these old parts and see how I could use them in one of my film projects. This experience on the lathe would come in handy later in my film career.

**When you left high school, where did you go?**

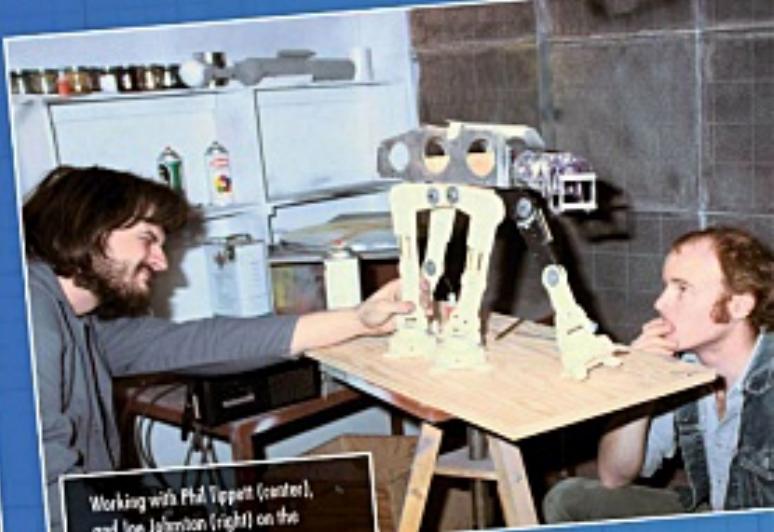
I went to Santa Monica College in Santa Monica, California. It was only a few miles from my house; until I got my driver's license my parents drove me to school.

**What courses did you take in college?**

I took the general curriculum courses. I took photography, which I couldn't take in high school. I also took some art classes.



Working on the original holographic chess game from *Star Wars*.



Working with Phil Tippett (center) and Joe Johnston (right) on the prototype walker.

**What happened after you left college?**  
For a while I drove a taxicab in Beverly Hills. At the same time, I was still making more of my own creatures and hoping to get involved in movies.

**What were you making?**  
Creatures of various types. Then I met a fellow who saw some of my work and he got me an interview at a little studio that made commercials called Cascade Pictures. They were making the Pillsbury Doughboy commercial. In that one, all the commercials ended with a human finger poking the Doughboy's stomach. The Doughboy rubs his stomach and giggles. They needed someone to fill in for the long shots of the puppet and to animate the Doughboy. I think the official name for him was "Poppin' Fresh." Someone else was doing the close-up shots and then they'd cut to a long shot and that was what I'd do. My work wasn't so critical since it was seen in long shot. It helped that

I knew something about armatures and had some basic experience at animation. And, of course, I learned a lot right there on the set.

**Weren't there others working there who would later join ILM on *Star Wars*?**  
Oh, yeah. That's where I met Dennis Muren on camera, Ken Ralston and Phil Tippett were also animating. Now that I look back, I realize that these connections were important later. Cascade Pictures was the training ground for about four or five key ILMers. The TV commercials we were doing may sound trivial now, but it was great experience for our later work at ILM on

the *Star Wars* films. I don't know of any schools where this sort of thing is taught. You just have to do it and learn from the pros. There was a good guy at Cascade named Phil Kellison and he gave me a chance to do other things in film and showed me how to build miniatures. He helped all of us and was willing to give young people a chance.

**So how did you get a chance to work at Industrial Light & Magic on *Star Wars*?**  
Dennis Muren left Cascade and had been working at ILM for some time. We heard about it, but I never saw what they were doing. Then Dennis called me to say George Lucas was looking for some

wanted to show a unique chess game. He originally wanted to use miniaturized people in sort of a holographic effect. But when he saw *Westworld* (1973), he realized that they had done that. He didn't want to re-do what was already done. That's when he asked Phil Tippett and me to make miniature creatures for the chessboard and animate it. George didn't like the idea of stop motion very much. He thought it looked jerky. But it seemed appropriate for the chess pieces. Stop motion would later play a big part in the next film, *The Empire Strikes Back*.

**What else did you do on the first *Star Wars*?**

I built a creature [the dianoga] for the compactor scene. [Laughs] I'm not too proud of that one and I'd rather not get into it.

**Is it true that *The Empire Strikes Back* was much harder than the first film?**

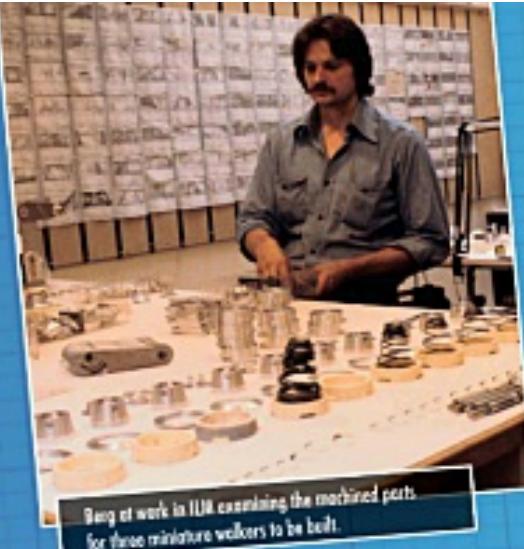
I'm glad to hear that I wasn't the only one to feel that way. It sure was tough. When we started, they said it would be easier than *Star Wars* because we already had most of the models built for *Star Wars*. But there were more to build and a lot of stop motion to do. Stop motion creatures are complicated models because they have to actually move. They really needed more people in the model shop than they had. To get the work done we put in incredible overtime. Some were putting in 60 hours a week and more.

**What did you spend most of your time on?**

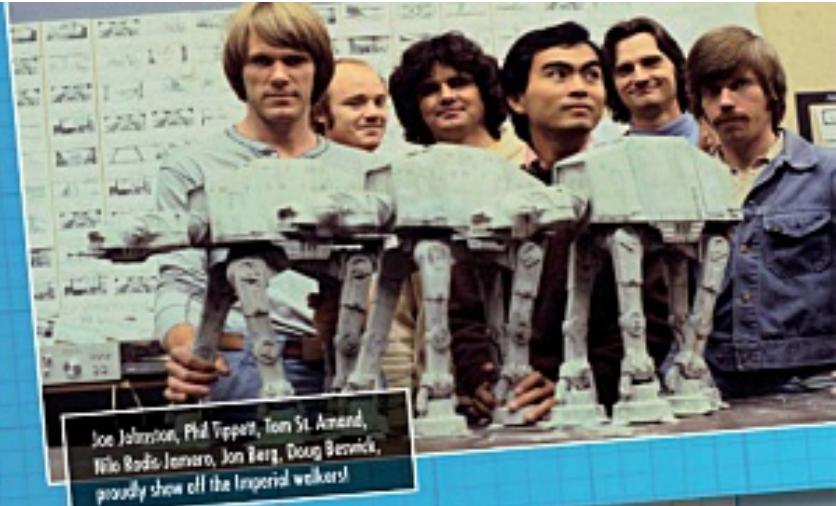
I mainly worked on the Imperial walkers [AT-ATs]. Joe Johnston designed them and I took his concept and converted it into a full model for stop motion. They were more complicated than regular

## "STOP-MOTION CREATURES ARE COMPLICATED MODELS BECAUSE THEY HAVE TO ACTUALLY MOVE."

characters for a scene. George felt the canteen [cantina] scene lacked the right atmosphere. He envisioned something more like intergalactic creatures standing around the bar and sitting at tables. So Dennis said, "Why don't you work up some ideas and I'll see to it that George has a look at it." So I made some creature sculptures that I thought might be found in an intergalactic canteen. At that time, Rick Baker was [also] hired to make creature outfits for the canteen scene. So after George approved some I made, I went to work with Rick who added some other ideas. We built the characters. While we were doing that, George decided he



Berg at work in ILM examining the machined parts for these miniature walkers to be built.



Joe Johnston, Phil Tippett, Tom St. Amant, Mike Bodis-Jemaro, Jon Berg, Doug Bevick, proudly show off the Imperial walkers!

models; they had to be animated, walk, and stand up without falling over. In some scenes, we needed two of them. This required machined parts. To build it, I had to use my experience as a machinist, a tinkerer, and a stop-motion animator. That was my main job. And after I built them, I animated them a frame at a time.

#### Was this a bigger challenge than animating a regular puppet?

Since they were in the middle of a large snowfield, the trick was to reach it without messing up the snow. We built a trap-door so I'd pop up, do my animation, then close the door and go below while the camera shot the exposure. We used small glass pellets, macro balloons, for the snow. Going up and down through the trap door, I still had to remember where I was in the last frame and where I was going.

#### Did you work with Phil Tippett on the tauntaun and wampa in Empire?

Phil did most of that and I helped a little. I helped on the animation. The tauntaun is the first place we tried motion control while animating a puppet. This concept

would later be expanded and become what we jokingly called "Go Motion."

The wampa was mainly Phil's work. He is a genius and one of the best artists I know. He kept it as simple as possible. He said, "Get the carpenter shop to build a frame and put in a crowbar," and then he built a muppet head with wax on its fur to look like snow. The wampa is seen in one very quick shot, but the effect is startling and works in the context of the scene.

#### Where did you film it?

We shot it just outside the door of ILM, in sunlight with the blue sky as a background. There was a photo of the camera set-up in the American Cinematographer magazine. It showed ILM's neighborhood in the background. From this photo, one of our fans figured out where ILM was. Its location had always been secret. We were in an industrial area of San Rafael and there were no signs on the front of the building to indicate it had anything to do with making visual effects or Star Wars. Even the front door had a sign that said, "Kerner Optical." Kerner is the street where it is located.

Here are the Industrial Light & Magic (ILM) productions in which Berg participated:

*Star Wars: Episode IV  
A New Hope* (1977)

[Creature builder, stop-motion animator]

*Star Wars: Episode V  
The Empire Strikes Back* (1980)

[Creature builder, stop-motion animator]

*Star Wars: Episode VI  
Return of the Jedi* (1983)

[Creature consultant]

*The Ewok Adventure* (1985)

[Creature builder, stop-motion animator and actor playing the Gorax.]

*Star Wars: Episode III  
Revenge of the Sith* (2005)

(Model maker)

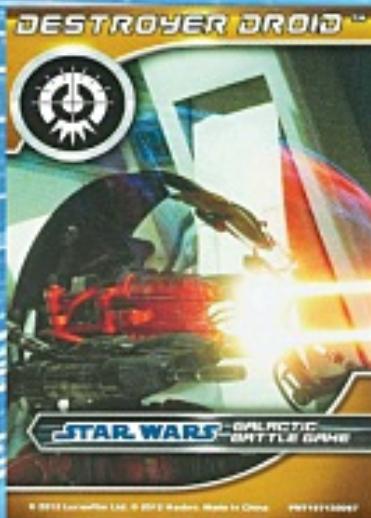
#### END NOTE

Jon left ILM in 1980 after working long hours on *The Empire Strikes Back*. He returned from time to time to do special creature assignments and to act as a consultant. In 1984, he built the apelike Gorax monster for Lucasfilm's ABC film, *The Ewok Adventure*. He not only designed the creature, he built an ape suit and played the monster on a miniature set with Joe Johnston directing the second unit. He had come full circle. Among the 50 million Americans who saw this film on their TVs, he was probably scaring kids the same way he was scared when he first saw *Mighty Joe Young* in 1949. And of course ILM is no longer in the San Rafael industrial building where the wampa was filmed for *The Empire Strikes Back*; it is now in the San Francisco Presidio, where it's preparing to tackle... Episode VIII! 🎉



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# YUUZHAN VONG ATTACK!

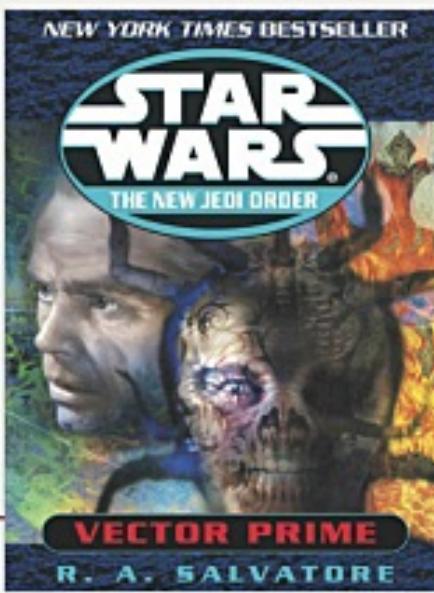
WORDS: NEIL EDWARDS

**S**tar Wars had traditionally revolved around the battle between good and evil within the galaxy—good vs. evil, Empire vs. Rebel Alliance and Jedi vs. Sith. With the comic book *Invasion*, however, the threat was for the first time an unknown “other.” First introduced in *Star Wars: The New Jedi Order: Vector Prime*, the Vong was an invading force that saw any world and species it came into contact with as something to be enslaved, killed, or mutated with its biotechnology. Faced with such a ferocious, all-conquering enemy, the old divisions seemed somehow less important, and every faction had to resist or collaborate with this invading force. The sacrifice of the two-man crew of the exploratory ship *Pythea* is particularly poignant. Receiving a transmission from the last survivor of a world decimated by the Yuuzhan Vong, they recognize the danger posed to the next world in line, Artorias. Diverting all of their ship’s power to send a warning message, the crew of one Wookiee and one Chiss fight off a boarding party of Yuuzhan Vong before ramming their ship into the Yuuzhan Vong’s *Mild ro’ik* warship. Their heroic sacrifice, however, will be unknown to the rest of the galaxy.

Perhaps the most surprising instance of this fighting spirit is seen here, with young Kaye Galfridian confronted by a Yuuzhan Vong warrior. The towering warrior fills her and our view: a terrifying sight in his spiked armor, with his glowering red eyes, and wielding his deadly amphistaff. Yet it is not the warrior, but Kaye who survives the encounter. Perhaps it should have been the Yuuzhan Vong who was afraid. The invaders have no idea of the fighting spirit they have awakened.

## ESSENTIAL TRIVIA

The name Yuuzhan Vong was inspired by a restaurant, Vong in New York City, which was frequented by Del Rey employees. “Yuuzhan” was developed from the name of a tea, Yunan, which was on the menu.



## WHAT THEY SAID

“Once I grasped the concept of [the Yuuzhan Vong’s] plant-based technology, and realized that underwater and outer space aren’t really all that different, everything led from there. Our difficulty is that we need to show the Yuuzhan Vong more so than ever before, and yet retain their mystery—and above all, their menace. You don’t invite these guys to the party, they just do what they want. Villains don’t come much better than this.” —Colin Wilson, artist, *Star Wars Invasion: Refugees*, *Star Wars Insider* #108

NEXT ISSUE:  
THE JEDI AND  
THE DUCHESS

THE LATEST PREVIEWS, FAN ACTIVITY, AND MORE!

# BLASTER

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By the fans, for the fans!

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LIKE A GOOD  
BLASTER AT  
YOUR SIDE, KID.”**

68 INCOMING  
SAVE WITH A  
**SITH!**

DIAMOND'S AMAZING  
NEW BUST BANK  
REVEALED!



# BOOKS //

THE LATEST AND GREATEST STAR WARS TALES HEADING YOUR WAY! WORDS: DAN WALLACE

# STARRING SOLO

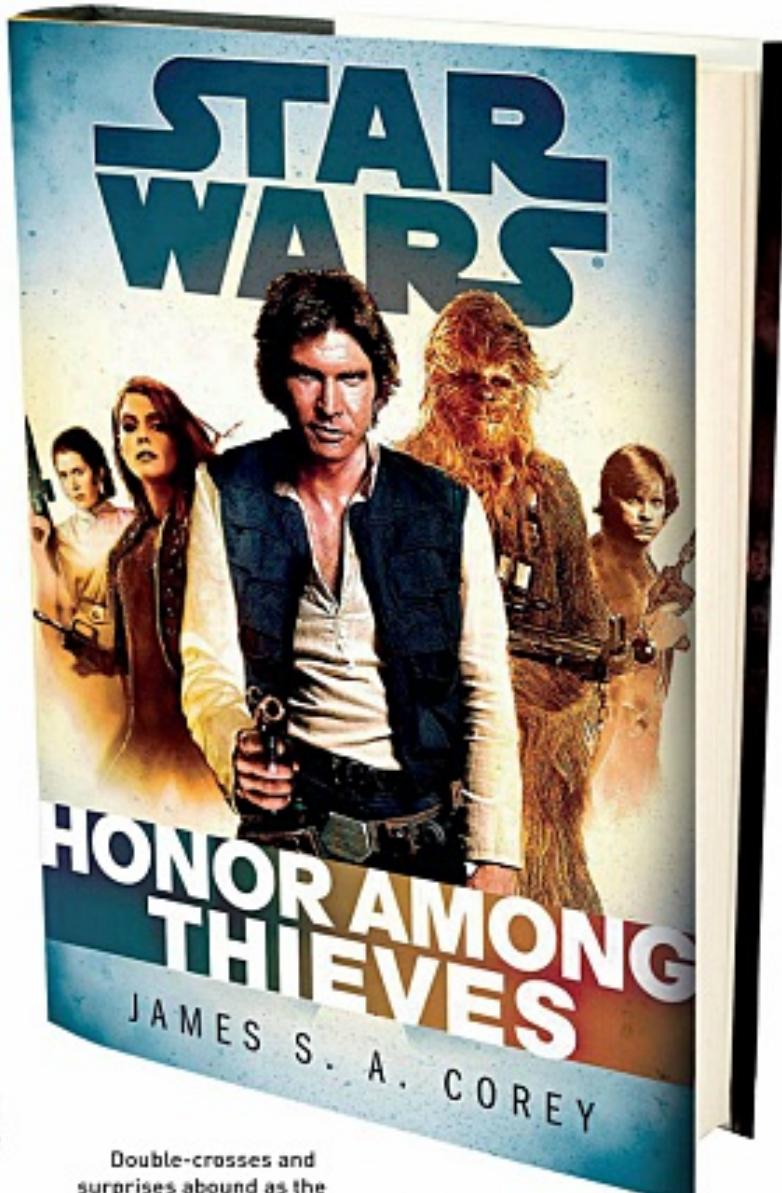
*Honor Among Thieves* Continues the *Empire and Rebellion* Series, and This One's All About Han

The Empire and Rebellion books form a loose trilogy, each one focusing on a separate character from the classic era of the Star Wars films. The first book, Martha Wells' *Empire and Rebellion: Razor's Edge*, hit stores in September with its accounting of an untold tale from Princess Leia's career. The second and third books will star Han Solo and Luke Skywalker respectively, and the Han book is on its way. *Empire and Rebellion: Honor Among Thieves*, by James S. A. Corey, is set for release this spring. The book takes place after the destruction of the first Death Star, during a time when Han Solo and his Wookiee co-pilot Chewbacca are still trying to figure out their place among the idealists of the Rebel Alliance. Han isn't the kind of person who joins causes, but something about the Alliance's operation—and the appeal of one Rebel leader in particular—makes it hard for him to completely turn his back.

Though *Honor Among Thieves* is a Han Solo adventure, it has a role for Leia, too. When an undercover Rebel spy who has been operating in the heart of Imperial territory apparently needs extraction out from under the Empire's nose, it looks like an impossible task. But Leia knows that the impossible happens every day when it comes to a fast-talking Corellian smuggler and his speedy star freighter.

Han agrees to what looks like a simple job, but things change the instant he comes face-to-face with his Rebel Alliance contact. Scarlet Hark is just as stubborn as he is, and she isn't looking to be rescued. Scarlet is determined to stay behind enemy lines, long enough so that she can track down an even bigger prize. A cache of vital Imperial secrets has become the possession of an interstellar pirate, and the information will soon become the property of the highest bidder. The Empire, which has gotten wind of the deal, is willing to destroy entire planets in order to protect its secrets. Scarlet sets out to track down the thief herself, hoping to secure the information on the rebellion's behalf and not pay a pirate's ransom.

As Leia meets with rebel sympathizers on a world that the Empire has targeted for decimation, Han and Chewbacca follow Scarlet on her mad quest. Leia is soon caught up in their adventure, which takes them from crowded urban centers to deadly alien jungles to an ancient temple loaded with booby traps.



Double-crosses and surprises abound as the Empire's agents draw closer, and Luke Skywalker is needed to add support as the stakes grow higher. But Luke's X-wing squadron won't be enough as the mismatched team faces their final battle. *Empire and Rebellion: Honor Among Thieves* is scheduled for release on March 4.

# DROID OR JEDI?



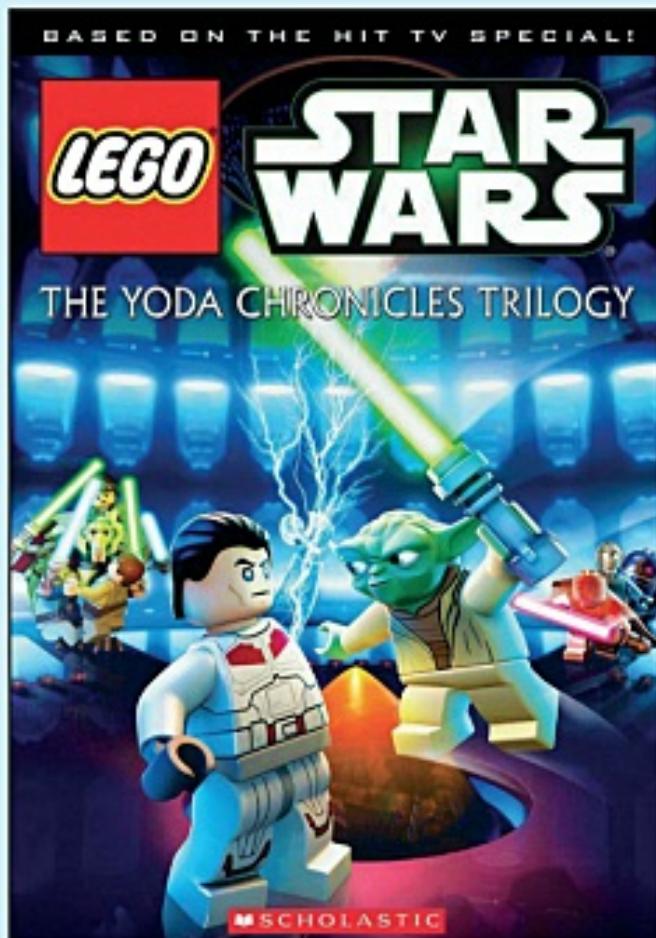
Young Readers Will Find Something to Enjoy in Two New DK Releases

**C**oming in February, new books in the DK Readers series provide detailed looks at two of the Star Wars universe's supporting players—each with a very different outlook on life in a galaxy far, far away!

*DK Readers: Star Wars: The Adventures of C-3PO* follows the golden droid and his companion R2-D2 as they journey across the galaxy. *DK Readers: Star Wars: Can You Spot a Jedi?* explores the ways of the Force through the guidance of Jedi Master Yoda, enabling fans to identify their favorite Star Wars characters and vehicles with a picture glossary.

The 32-page hardcover books are packed with images, new information, and character-based Star Wars facts to engage young readers. The Yoda adventure is a pre-level 1 book for children who are learning to read, while C-3PO's Level 2 reader is aimed at kids aged 6-8.

Exploration becomes education in these short books, which are the perfect tool for Star Wars parents to give to their young Padawans.



## USE THE BRICK

LEGO and *Star Wars* Head for the Bookshelf with *LEGO Star Wars: The Yoda Chronicles Trilogy*

**T**he intersection of LEGO and Star Wars has been a massive success in the toy aisle, with that popularity extended to *LEGO Star Wars: The Yoda Chronicles*—a hit, three-part television special. Scholastic is releasing a tie-in book for younger readers that captures the same sense of playful, imaginative fun.

*LEGO Star Wars: The Yoda Chronicles Trilogy* is a 96-page book hitting stores on January 7. Written for kids aged 4-8, but perfect for fans of any age, the book has a sense of humor firmly rooted in the offbeat LEGO Star Wars universe.

On TV, the three-part animated adventure—which appeared as “The Phantom Clone,” “Menace of the Sith,” and “Attack of the Jedi”—aired on Cartoon Network in the U.S. throughout 2013. The book adapts this action-packed story, giving Yoda the spotlight in a tale set during a more fanciful incarnation of the prequel era. Master Yoda is nearly 900 years old and he’s pretty much seen it all, but he’s forced to take on a new class of Padawans to stop Darth Sidious, Count Dooku, and their evil henchmen from completing a superweapon that threatens to doom the Republic.

Defend the Jedi! Disassemble the Sith! Pick up *LEGO Star Wars: The Yoda Chronicles Trilogy*!



# COMICS //

THE VERY BEST STAR WARS COMIC BOOKS HEADED YOUR WAY! WORDS: DAN WALLACE

# GHOSTS FROM THE PAST

## Ania Solo Confronts Her History in the newest *Star Wars Legacy* Storyline

The *Star Wars Legacy* comics take place in the Expanded Universe more than 130 years after the movies, and Han and Leia's descendant Ania Solo has emerged as one of the era's heroes. The newest story arc puts Ania on the run from a ruthless bounty hunter while facing a past that won't stay buried. "Even though *Legacy* is the title of this book, it's always been our intention to show that Ania's character has been shaped by the experiences she's had as much as genetics," says Gabriel Hardman, who, with Corinna Bechko, brought Ania Solo to life. "One of the things I've always loved about the original trilogy was the way it threw you into the universe with no guidebook. It's an exciting way to tell a story that involves the audience in an active way. Ania's past is coming back to haunt her in this arc, but it's the present-day consequences that are really important."

When Ania discovers she's wanted for a past crime, she's forced to unravel the mystery of what really happened when she escaped from a prison camp years ago. Her guilt won't let her rest, and neither will the bounty hunter gunning for her head.

Ania has developed a strong supporting cast in her Mon Calamari

partner Sauk, the droid AG-37, and Jao Assam, an Imperial Knight and potential love interest. Jao finds the news of Ania's crime particularly disturbing. Though he doesn't want to believe it, seeds of doubt

take root in his mind concerning his feelings for the woman he hasn't known for long. "They have mostly taken it on faith that their ideals align," says Bechko. "Now there's the prospect that Ania may have a horrible secret in her past, and it's something so bad that Jao can't ignore it."

It doesn't take long for Ania to encounter a tangible reminder of her murky past. A ship's captain named Ramid has a history with Ania, which is something else Jao isn't too happy about. "Ramid is an old friend from the war years," explains Hardman. "He and Ania went through some traumatic things together but haven't seen each other since the war ended. They've both changed in the meantime, and it turns out Ramid is holding a grudge."

In the great *Star Wars* tradition, the story takes Ania to a new planet dominated by a singular, bizarre climate. On this jungle world, acid rain falls from the sky and dissolves living beings where they stand. "Storms precipitate shards of glass and acid instead of water," explains Bechko. "The plants and animals here have evolved to cope with this, but Ania hasn't. And her Mon Calamari pal Sauk certainly won't feel at home!"



# STAR WARS

## LEGACY

VOLUME II



BOOK I

PRISONER OF THE FLOATING WORLD

CORINNA BECHKO GABRIEL HARDMAN

# VADER ON A RAMPAGE

*Star Wars: Five Days of the Sith—Don't Get in the Dark Lord's Way!*

The latest *Star Wars* comic by writer Brian Wood has returned the series to its roots, drawing inspiration from the classic trilogy and focusing on heroes from the 1977 film such as Luke, Han, and Leia. With the two-part "Five Days of the Sith" storyline (in issues #13-14), the spotlight shifts to Darth Vader, and this is one Dark Lord who has no time for nonsense.

"Five Days of the Sith" follows up on the events of the previous arc, in which rebel saboteurs nearly destroyed Vader's flagship, the Star Destroyer *Devastator*. Not only is Vader shamed by the act (he will use the Super Star Destroyer *Executor* from this point onward), but he's determined to exact revenge and regain his status in the eyes of the Emperor.

As Vader methodically moves through the galaxy, eliminating target after target, he draws closer to the core of deception at the heart of the Empire. The storyline showcases Vader's combat skills as well as his cunning smarts.

Brian Wood describes the tone of the story arc as "brutal, like a '70s crime movie," and for artist Stephane Creté, that proved to be both a challenge and an honor.

"Everything in *Star Wars* is a challenge," he admits. "Ships, characters, backgrounds, and clothes. I'm old enough to have seen *A New Hope* at the cinema, so it's really more like a spiritual difficulty than it is a technical difficulty. Drawing Darth Vader is like drawing my childhood!"



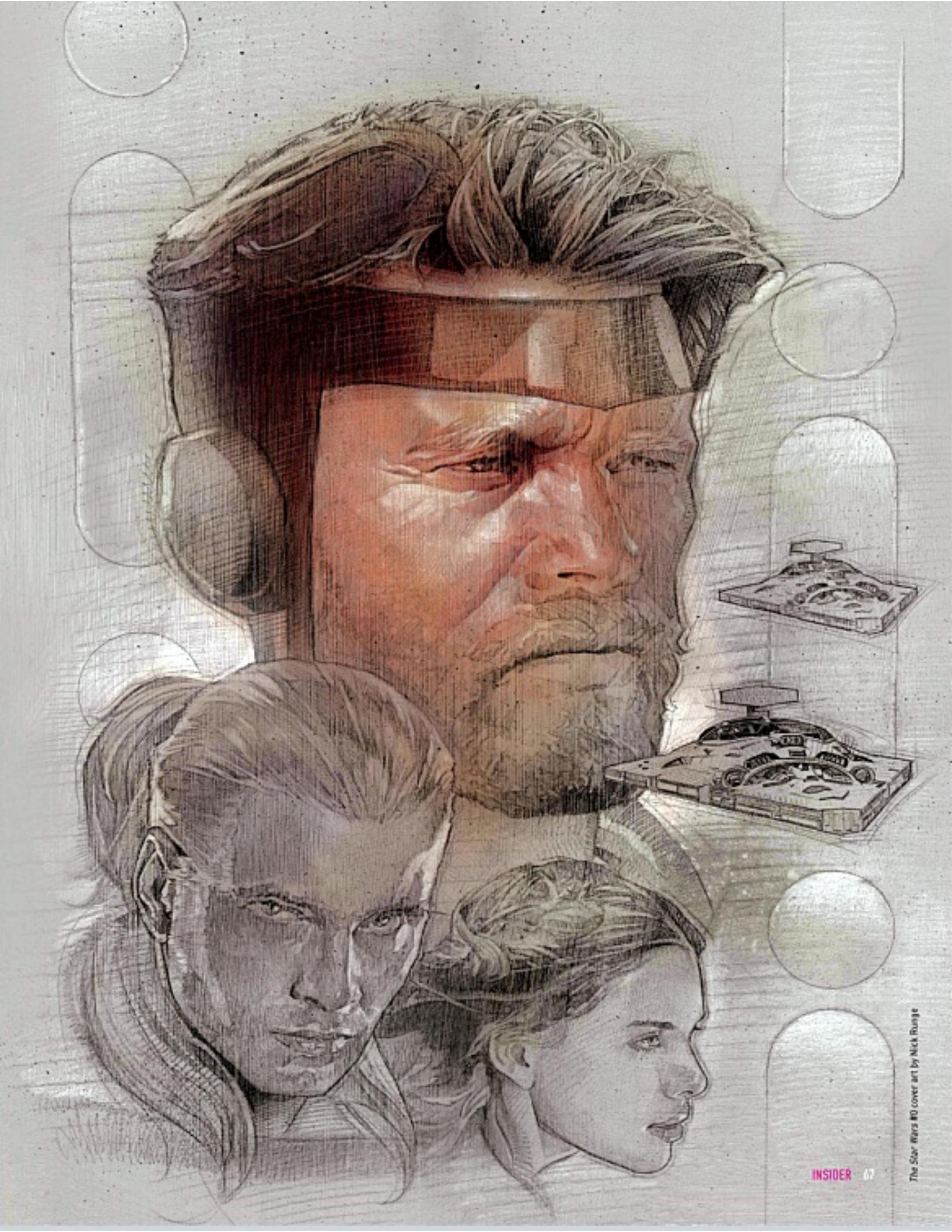
# GO BEHIND THE SCENES WITH THE STAR WARS #0

Learn How the Imaginative Series Came to Life in the Official Companion Issue

The eight-issue series *The Star Wars* attracted heavy media attention for its adaptation of George Lucas's *Star Wars* rough draft into the comics medium. Fans curious to see "what might have been," or just interested in a great adventure story, have snapped up the first four issues of this alt-history version of events. Now, the release of a special

issue #0 promises to give readers an even deeper look behind the curtain.

Issue #0 of *The Star Wars* offers exclusive material on how the series was sold to George Lucas, including designs and sequences never before published. Featuring an exploration of how Lucasfilm's J. W. Rinzler adapted and expanded George Lucas's 1974 script, the issue is a must-buy for fans. The issue features the concept artwork of Mike Mayhew and a cover by Nick Runge, as well as the original pitch artwork by Scott Kolins—on sale now.





# INCOMING

THE LATEST STAR WARS GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

## CARTAMUNDI

### THE STORY OF DARTH VADER

Cartamundi has been producing Star Wars-themed card decks for several years now. Its first deck for 2014 is *The Story of Darth Vader*, which features the story of Anakin Skywalker as he falls to the dark side as Darth Vader. This deck encompasses images from all six Star Wars films, and is housed in a distinctive-looking helmet case!

Available: February 2014 Price: \$9.99

MOST  
WANTED



## DIAMOND

Diamond has some exciting new releases this spring in the form of a Darth Maul vinyl bust bank and a Boba Fett.



### DARTH MAUL BUST BANK

The sinister Sith apprentice Darth Maul is sure to keep your money safe as a vinyl bust bank. Measuring 8" tall, the bank features Maul as seen in *Star Wars: The Clone Wars*. He has a removable lightsaber blade, plus a coin slot for depositing loose change. This piece was designed by Barry Bradfield and sculpted by Oluf Hartvigson.

Available: March 2014 Price: \$23.00



### BOBA FETT BOTTLE OPENER

The most feared bounty hunter in the galaxy can now open your beverages with a brand new solid metal Boba Fett bottle opener! Measuring 4" long, the opener has magnets on the back and removes bottle caps like Boba Fett captures bounty—with ruthless efficiency! The opener comes packaged in a collector's slipcase.

Available: March 2014 Price: \$18.00

## FUNKO



### POP! VINYL BOBBLE HEADS

Funko offers a great take on the heroes and villains of *Star Wars* in the latest wave of Pop! Vinyl Bobble Heads. Wave 4 [numbers 26-31 inclusive] features characters from both the prequel and

original trilogies, each with their own twist. The characters in this wave include Wicket, Jar Jar Binks, Admiral Ackbar, Padmé Amidala, Lando Calrissian, and R2-D2.

Available: Now Price: \$9.99 each

## KOTOBUKIYA

### LIGHTSABER CHOPSTICKS

Kotobukiya brought us the first series of *Star Wars* chopsticks, affectionately called "Chop Sabers," over five years ago to huge acclaim. Since then we've seen many other characters' lightsabers added to the collection, as well as many re-releases.

New for 2014 are light-up versions of the *Star Wars* lightsaber chopsticks, which feature new iterations of light-up lightsaber blades. The first two releases are Luke Skywalker and Darth Vader. We guess the forks won't be with us!

Availability: March 2014 Price: \$14.99



## FANTASY FLIGHT GAMES

There are two new TIE Interceptors ready for action in the latest expansion from Fantasy Flight Games for the ever-popular X-Wing game, *Imperial Aces*. The 181st Imperial Fighter Wing's TIE Interceptor features the squadron's characteristic bloodstripes, while the Royal Guard Interceptor's rich crimson color mirrors the coloring of its distinctive pilots. The expansion also introduces several highly skilled new pilots, a dozen upgrade cards, and all the tokens and maneuver dials you need to field these ships. In addition, X-Wing fans will benefit from a new mission, in which the Empire seeks to utilize experimental technology in a high-intensity clash with rebel pilots.

Available: Now Price: \$29.95



## WE LOVE FINE

Having problems finding that perfect gift for your loved one or just looking for something different for yourself? Here are some of our favorite T-shirts from We Love Fine!



If you prefer to dress up for dinner but can't face fiddling with a bow tie, then how about this TIE fighter tux T-shirt?  
Available: Now  
Price: \$25



Boba Fett appears in the form of a cool lightweight knit varsity jacket with an embroidered Mandalorian logo on the front and Boba's helmet on the rear.  
Available: Now  
Price: \$55

## GENTLE GIANT

### REBEL ALLIANCE BOOKENDS

Choose your side and show your support for the Rebel Alliance with the incredible Rebel Seal Bookends from Gentle Giant. These can be displayed together as a single, striking symbol of hope, or used to stylishly store your favorite media from books to Blu-rays, and everything else in-between. The bookends are hand-painted, come individually numbered and include a certificate of authenticity. If you prefer things on the darker side of the Force, Imperial Insignia bookends are coming later in Q2 2014....

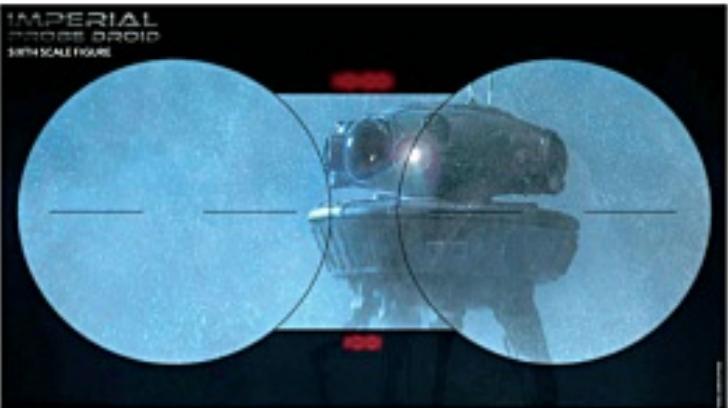
Available: Q3 2014 Price: \$70.00



## SIDESHOW COLLECTIBLES



Continuing the ever-popular range of sixth-scale figures, Sideshow Collectibles has unveiled its incredibly detailed Imperial Probe Droid. First introduced in the opening scenes of *The Empire Strikes Back*, this tenacious spy sets galactic war back in motion upon locating the hidden rebel base on the icy surface of the planet Hoth. Displayed hovering atop a museum quality base with an optional snowscape theme, this 17.5" figure is packed with personality. It features ominous black "eye" lenses, light-up features, and a "squawk box" loaded with garbled transmission sound effects. Designed for searching, scanning, and sampling, the diligent patrol unit has a wide range of motion with rotating dome, retractable antennas, and fully articulated manipulator arms.



## HER UNIVERSE

When it comes to women's apparel for sci-fi fans, the folk at Her Universe, led by Ashley Eckstein [who voiced Ahsoka Tano in *Star Wars: The Clone Wars*], are at the top of their game. New for this quarter is a black and white formal skirt featuring the final Death Star battle with images of TIE fighters, X-wings and the Millennium Falcon—the skirt is incredibly striking and is available now in a variety of sizes.

Available: Now Price: \$25



# BOUNTY HUNTERS



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! STAR WARS INSIDER'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE THIS FANTASTIC KOTOBUKIYA STAR WARS STATUE KIT!

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**KOTOBUKIYA**

## BOUNTY WINNER!

### CHEEK-TO-CHEEK WITH MARK HAMILL!

I went to London for Star Wars Celebration Europe in 2007. This was the first Celebration that Mark Hamill attended. Unsurprisingly, his autograph was about the same cost as my flight from Norway, and the line seemingly as long as the Great Wall of China. But hey, it was a chance to meet Luke Skywalker himself! Upon reaching the front of the line, Mr. Hamill proved very friendly and gracious enough to pose for a photograph with me.—Hans-Petter Grav, Trondheim, Norway



### CHUMS WITH CHEWIE!

In 2002, I attended Star Wars Celebration in Indianapolis, Indiana. This was the first time that I met Peter Mayhew and his lovely wife Angie. Every year I travel to see him at Disney Star Wars Weekends or Star Wars Celebration. Having this photo taken with Peter was awesome. It's great having a Wookiee as a friend! I hope to have many more years of friendship with Peter and Angie. I'm not only his friend, I'm also his greatest fan!—Jose David Robles, Puerto Rico





Billy Dee Williams and Don down around!

## WONDERFUL WILLIAMS

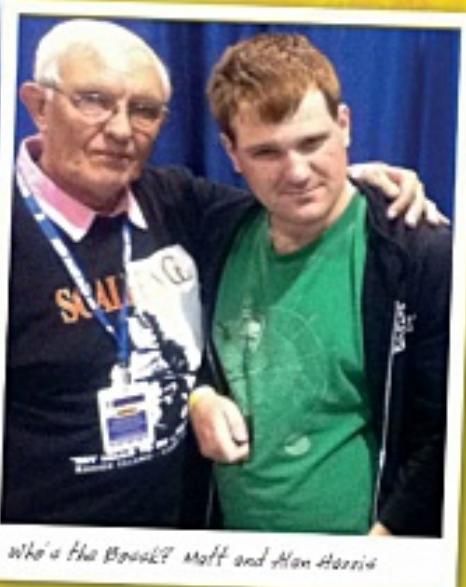
I was at Crypticon Minnesota in September 2013. It's a convention known for fan-run party rooms, so we were delighted when Billy Dee Williams' manager stopped by our room and told us a special guest would like to come in for a glass of wine. Then, Mr. Williams strolled in, much to our geeky excitement! He stayed for two hours chatting with fans about everything from music to tattoos! He's a real class act!—Don Hinrichs, by email



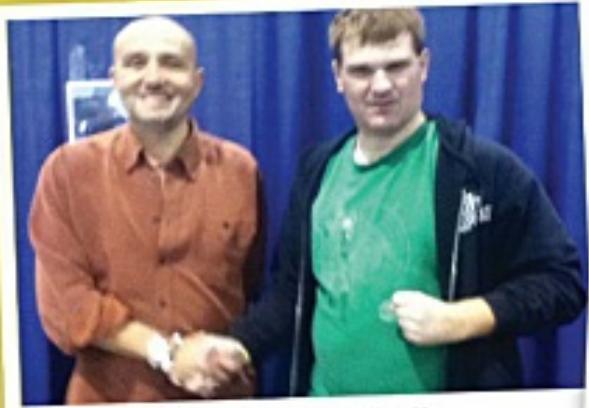
Anthony Daniels shares a secret with Mike!

## A STAR WARS SECRET

As Anthony Daniels greeted fans standing in line for an autograph at New York Comic Con, he noticed that my shirt read, "I am your Father." He kindly volunteered to take a picture with me and said, "Let's not tell that to C-3PO, shall we?"—Mike Rivera, New York



Who's the Bounty? Matt and Alan Harris



4-LOM and friend! Chris Parsons and Matt

## CAPTURING THE BOUNTY HUNTERS!

One of the main attractions at this year's Rhode Island Comic Con was the "Bounty Hunter reunion." This brought together several of the bounty hunter actors under one roof. I met and had autographs signed by almost all of them, and had photos taken with Alan Harris (Bossk, wearing the "Scaleface" shirt from this year's convention) and Chris Parsons (4-LOM).—Matt Cloutier, Pawtucket, Rhode Island, USA.

## CAN YOU GO ONE BETTER?

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ARE YOU FRIENDS WITH FRANK OZ?  
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AHMED BEST? WE WANT TO SEE!  
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WITH THE STARS OF STAR WARS  
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INSIDER VIA THE CONTACT DETAILS  
ON PAGE 3, OR EMAIL US AT  
[STARWARSINSIDER@TITANMAIL.COM](mailto:STARWARSINSIDER@TITANMAIL.COM)



BANTHA TRACKS: BY THE FANS FOR THE FANS

VOL  
80

# BANTHA TRACKS

BY THE FANS,  
FOR THE FANS.

## BEST OF THE YEAR

IT'S TIME ONCE AGAIN FOR THE BANTHA TRACKS BEST OF THE YEAR EDITION, WHICH IS ALWAYS ONE OF OUR FAVORITE ISSUES. READ ON FOR THE BEST IN IMAGES, EVENTS, AND THOUGHTS OF THE YEAR FROM YOUR FELLOW FANS—OR MAYBE EVEN FROM YOU! YOU HAVEN'T SUBMITTED TO BANTHA TRACKS YET? GET A HEAD START ON NEXT YEAR'S BEST OF THE YEAR EDITION BY READING AND FOLLOWING THE SUBMISSION GUIDELINES ON PAGE 76



### ↑ BEST STUNT DOUBLE

Photo taken at Star Wars Celebration Europe by Lukasz Miotkowski.



### BEST FRIEND

Three-year-old Charlotte, daughter of Ed DaSilva of the Golden Gate Garrison of the 501st Legion, is determined to share with the Dark Lord of the Sith.

Clearly, Darth Vader does not recognize a good friend when he sees one. "She held the pose for a good 10 seconds before she got frustrated and cried," writes dad DaSilva.

GET IN TRACKS!



### TRAVELING HEART-OF-GOLD AWARD

R2-KT, the "Droid With the Heart of Gold," traveled all the way from South Carolina to Star Wars Celebration Europe in Essen, Germany, to be a goodwill ambassador and part of the R2-D2 Builders' area. Here she poses with Anthony Daniels, the actor behind C-3PO. For more on R2-KT, please see [www.r2kt.com](http://www.r2kt.com). Photo by Dietmar Sturholz.



### BEST NEW FETT

Scott Jones of the Great Lakes Garrison strutted his new LEGO Boba Fett costume at Maker Faire in Dearborn, Michigan. Photo by Thomas Spanos.



### BEST GAMORREAN

Who knew there could be a "Best Gamorrean" award, but Chubbs the Wampug created a new category thanks to her Gamorrean Pug Guard costume, worn for Halloween this year. Owner and Chubbs-costumer Kristen Andrews reports this detailed creation was 10 months in the making.

Gamorrean Pug Guy  
[facebook.com/Chubbsthepug](https://facebook.com/Chubbsthepug)



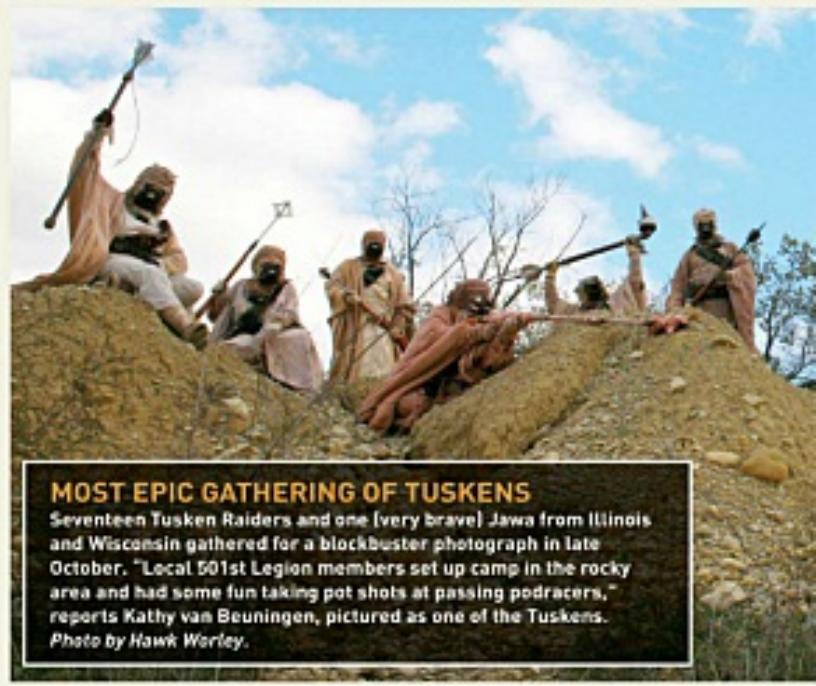
# BEST PHOTOS FOR THE FANS



## BEST IDEA FOR SHARING THE FORCE

By "sharing the Force" we mean not only Star Wars, but also the force of friendship, creativity, caring, and fun. Jonathan Lucia-Wright, together with support from other Star Wars fans and celebrities like Warwick Davis, hosted "Feel the Force Day" in the United Kingdom. The event, billed as the "first ever Star Wars meet-and-greet day especially for visually impaired people, disabled, and adults with learning difficulties" focused on sharing Star Wars with those who might enjoy the saga, but who might not be able to take part in a standard convention. Lucia-Wright brought in masks, costumes, and props, and enlisted the help of other passionate fans, such as Simon Wilke, who costumed as C-3PO.

"It was a real pleasure and honor to be Threepio for those who have never seen him," recalls Wilke. "I met many who loved Star Wars, but who had no visual knowledge of the characters. Also one man had known Star Wars when he was a boy and loved it. It was very emotional for him and me, for him to be able to experience a droid as he remembered seeing one over 30 years ago." Photos submitted by Jonathan Lucia-Wright.



## MOST EPIC GATHERING OF TUSKENS

Seventeen Tusken Raiders and one (very brave) Jawa from Illinois and Wisconsin gathered for a blockbuster photograph in late October. "Local 501st Legion members set up camp in the rocky area and had some fun taking pot shots at passing podracers," reports Kathy van Beuningen, pictured as one of the Tuskens. Photo by Hawk Worley.



## BEST ENVELOPE

Spencer Brown not only decorated both sides of his envelope to Bantha Tracks with excellent art, he also included a reek drawing inside and managed to cleverly include both Star Wars and Indiana Jones on the front! Great job, Spencer!

I love art envelopes, and get fewer of them every year as so few use the post anymore. Thank you, Spencer, for helping keep my art envelope dreams alive!

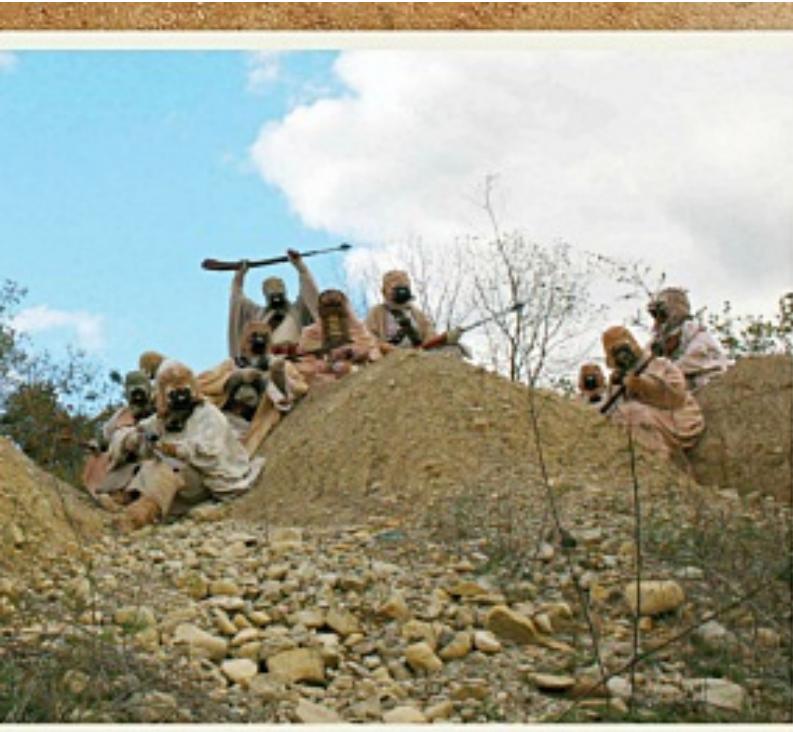


## SUBMISSION GUIDELINES

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to Bantha Tracks will not be returned.

Each submission must include the creator's name, age, contact details, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to [banthatracks@starwars.com](mailto:banthatracks@starwars.com), or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129



### BEST HOPEFULS

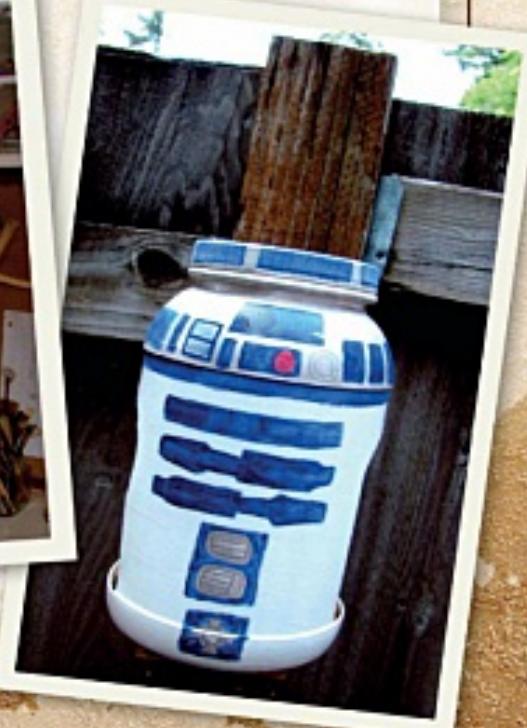
When the local casting calls went out in the United States and London for Star Wars Episode VII, some very unusual hopefuls came out for the trials—or maybe more accurately to entertain the hopefuls. The Muppet Troopers paid a visit to the auditions in Detroit, Michigan.

"We were happy to spend some time with thousands waiting in line for their turn," reports Mike Lica. "The Detroit News is reporting that 2,000 came out to audition."



### BEST WAY TO TREAT YOUR BIRDS

Karly Dammel and the R2-D2 bird feeder she made from an empty protein drink container have made her yard the neighborhood hotspot for feathered friends. "It was a lot of fun researching Artoo's markings and components so it would be movie-accurate," she reports. "I hand-painted it and the design came of my own imagination!"

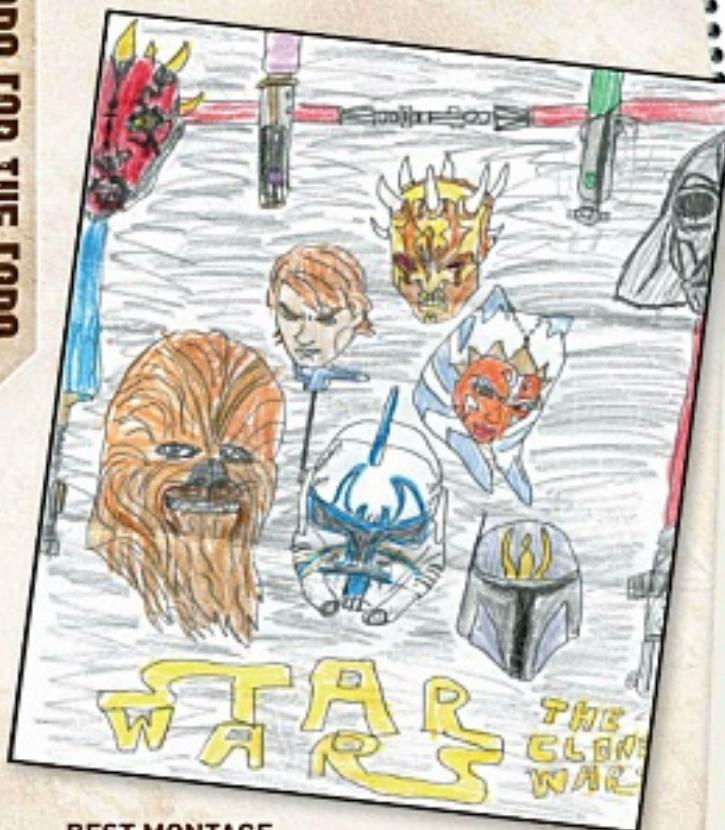


## BANTHA TRACKS: BY THE FANS FOR THE FANS



### BEST JEDI MINE TRICK

Lukasz Miotkowski poses at Celebration Europe at the Landmark Zollverein coal mine near Essen.  
"This was my first Celebration and I loved it," says Miotkowski. "I only wish it had lasted a day or two more, there was so much to do, so many people to talk to!"



### BEST MONTAGE

Nathan Clark, 11, reports he spent a lot of time on this artwork piece featuring The Clone Wars characters.

"I am a huge fan of Star Wars!" he writes. "I have been receiving Insider magazines for two years now and I love them! Bantha Tracks is one of my absolute favorite sections in the magazine. I look forward to them each month."

"I have over 250 Star Wars action figures and over 10 vehicles. I even have a film strip from The Phantom Menace."

Thank you, Nathan. Keep up the excellent work and thank you for reading Bantha Tracks!

We look forward to hearing more from you in the future.



BEST EXCUSE FOR A WIRE-BOUND NOTEBOOK.  
Cartoon by Jonathan Chatfield.



### BEST TATTOO FEATURING A ZOMBIE

"I am a tattoo artist who loves doing Star Wars tattoos," writes Skully Khan of Milwaukee, Wisconsin. Khan inked this stunning Death Trooper.

# BEST OF MY YEAR: STAR WARS CELEBRATION EUROPE

**E**very year I get to work on a Star Wars Celebration, that Celebration is the very best part of my year. It makes me humble, thankful, and proud at the same time, especially to be associated with so many creative, talented, and tireless people, including my counterparts at Reed Expo, my colleagues at Lucasfilm, and the staff at the Messe Essen.

At the top of the list are the members of my Elite Squad, without whom so much would simply not happen, or at least not happen well, at the Celebrations. For this event, many of the squad traveled from the States to help out in Germany. This is a simple list, but it contains more thanks than any of you could possibly imagine. Celebration Stage: Christine Mendivil-Knapp, Sam Beckett, James Floyd, Nadine Rauchbach; Digital Stage: Wiebe Van Der Werk, Cheralyn Lambeth, Emily Morton; Behind-the-Scenes Stage: Tim Knapp, Trina Grieshaber; Star Wars University and Collectors' Stages: Tony DeBenedetto, Scott Greene, Michael Olsen.

Thank you! Take a quick break, team. Celebration 2015 in Anaheim will be here before you know it!



Get in Tracks!  
Mary Franklin  
Editor, Bantha Tracks

This is my new  
signature! It was  
submitted by the  
Douglas A. Sirois  
and End of LAI!

Post Script:  
In my "Words for What  
Words Can't Say"  
editorial in Bantha Tracks #78, I listed fan  
clubs that I have worked with, all of whom I  
very much appreciate. I made the grave error  
of leaving out Mint-In-Box, the wonderful  
group of collectors and fans who run the  
MintInBox.net website. My apologies, my  
friends!

## BEST BAD, BAD ROBOT

Paul McQue as Bad Robot, with a member of the Essen police force during Celebration Europe. Contrary to how this photograph might look, the officer was simply admiring McQue's costume. Photo by Lukasz Miotkowski.



## SIMPLY THE BEST

Star Wars: Episode VII Producer Kathleen Kennedy touring Celebration Europe. Photo by Dietmar Sturgholz.



# RED FIVE



## REBEL FORCE RADIO'S TOP 5 STAR WARS AUDIO MOMENTS

Jimmy Mac and Jason Swank are world famous for Star Wars podcasting with their fan show Rebel Force Radio. We asked for their aural highlights from the *Star Wars* saga!

**1**

### TOP QUOTE



**Jason:** For a film series where the dialogue is so often derided, there certainly are many powerful and memorable quotes. For me, the most profound will always be those offered by Yoda in *The Empire Strikes Back*. My favorite would have to be the exchange when Yoda force-lifts Luke's X-wing from the murky depths of the Dagobah swamp after his Padawan fails to do it himself. "I don't believe it," exclaims Luke. To which Yoda calmly replies, "That is why you fail."



**Jimmy:** Even though I find the Jedi teachings of Yoda and Obi-Wan to be most profound, my favorite quote from all the films comes from Qui-Gon Jinn who offered this advice to young Anakin Skywalker: "Your focus determines your reality." It teaches us to maintain optimism in the face of disaster or a challenge. Essentially, if you have a bad outlook, life will be bad. If you have a positive attitude, life will be good. You are in control.

**2**

### TOP SOUND EFFECTS



**Jason:** There is simply no greater achievement in cinema sound effects than the beeps, boops, whirs, and chirps of R2-D2. Part trash-can, part mechanic, and part Lassie, R2 is that rarest of characters whose actions and heart speak louder than the words. Thanks to Ben Burtt we all now speak fluent "astromech."

**Jimmy:** I totally agree with Jason. R2 owes much of his acting performance to Ben Burtt's amazing sound design. But, for an individual effect, the most frightening and threatening has got to be the carbon freezing chamber on Cloud City. The sounds of the whining crane that lifts the frozen Han Solo is so eerily cold and mechanical, yet exotic at the same time.

## 3

## TOP MUSICAL CUE



**Jason:** This one is really like picking a favorite between my two children. The theme I am drawn to most is Yoda's. To me, it epitomizes his gentle strength. It's playful and yet very sentimental. Sad and hopeful. It fully captures the sense of wonder and power that makes Yoda so fascinating.



**Jimmy:** As Luke watched the suns set on Tatooine in *A New Hope* to the powerful score of "Binary Sunset," we as audience members felt his desire for independence and adventure. It was a simple and short moment, but it packs as much impact as any scene from the *Star Wars* films.

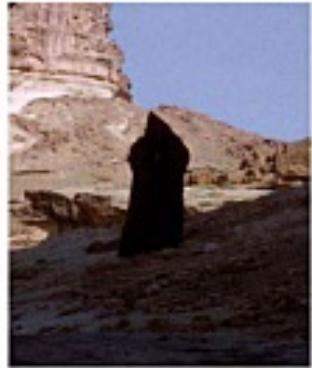
## 5

## TOP CREATURE SOUND



**Jason:** The pathetic yammer yammer of the tauntauns will always ring in my ears. You can't help but feel sorry for them as they sacrifice their lives for the rebel cause. Not unlike the millions of horses during World War I, the tauntauns were hapless and helpless victims of a galactic war. To quote the Animals in War Memorial in London: "This monument is dedicated to all the animals that served and died alongside British and Allied forces in wars and campaigns throughout time... they had no choice."

**Jimmy:** I can tell you one that has been of interest to me lately: Ben Kenobi's Krayt Dragon call. From the first time I saw *Star Wars*, I was always amazed that Ben could scare off the Sand People with that bizarre sound. And I find it fascinating that the sound has been revised with the Special Editions and Blu-ray releases. I don't think any *Star Wars* sound effect has gone through more revisions over the years, but the original remains my favorite.



## 4

## TOP ALIEN LANGUAGE

**Jason:** Huttese. Maybe it was being at the right age [six] when I first saw *Return of the Jedi*, but for me, Jabba's first appearance on the screen was every bit as profound as those who reminisce about seeing the Star Destroyer fly overhead at the beginning of Episode IV. The deep modulated bass, combined with the artful mastery of state of the art puppetry, created a moment I will remember forever. I was also fascinated by Bib Fortuna's elegant delivery of the choppy language as he attempted to charm R2 into delivering "the message" to him before taking it to the boss. I loved hearing it again in the prequels. Huttese is the "Klingon" of the *Star Wars* Universe.

**Jimmy:** We are unanimous with Huttese! Instantly associated with Greedo and Jabba the Hutt, but humans and droids speak it as well. My favorite moment of Huttese is when the jerky Cloud City protocol droid says, "E Chuta" to C-3PO. How rude!



Interview by  
Mark Newbold

THE SAGA CONTINUES....

# NEXT ISSUE



## STORMTROOPERS!

WHY WE STILL LOVE THE EMPIRE'S LOYAL SOLDIERS!



### FIRST LOOK!

The latest updates and news from *Star Wars Rebels* unveiled!



### PULP HERO!

Al Williamson: From Flash Gordon to Luke Skywalker!



### EU ACTION!

*Star Wars* author Troy Denning on the best of the Expanded Universe!



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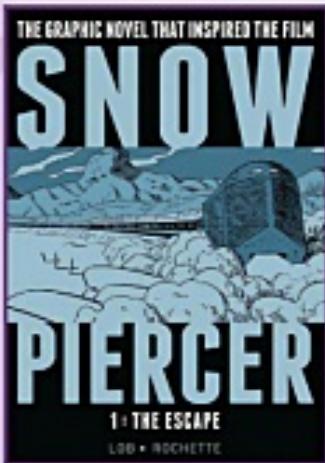


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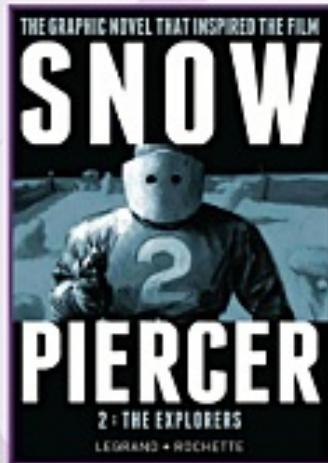
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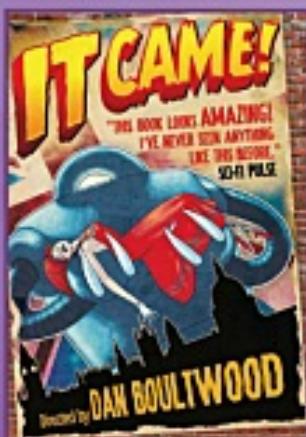


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